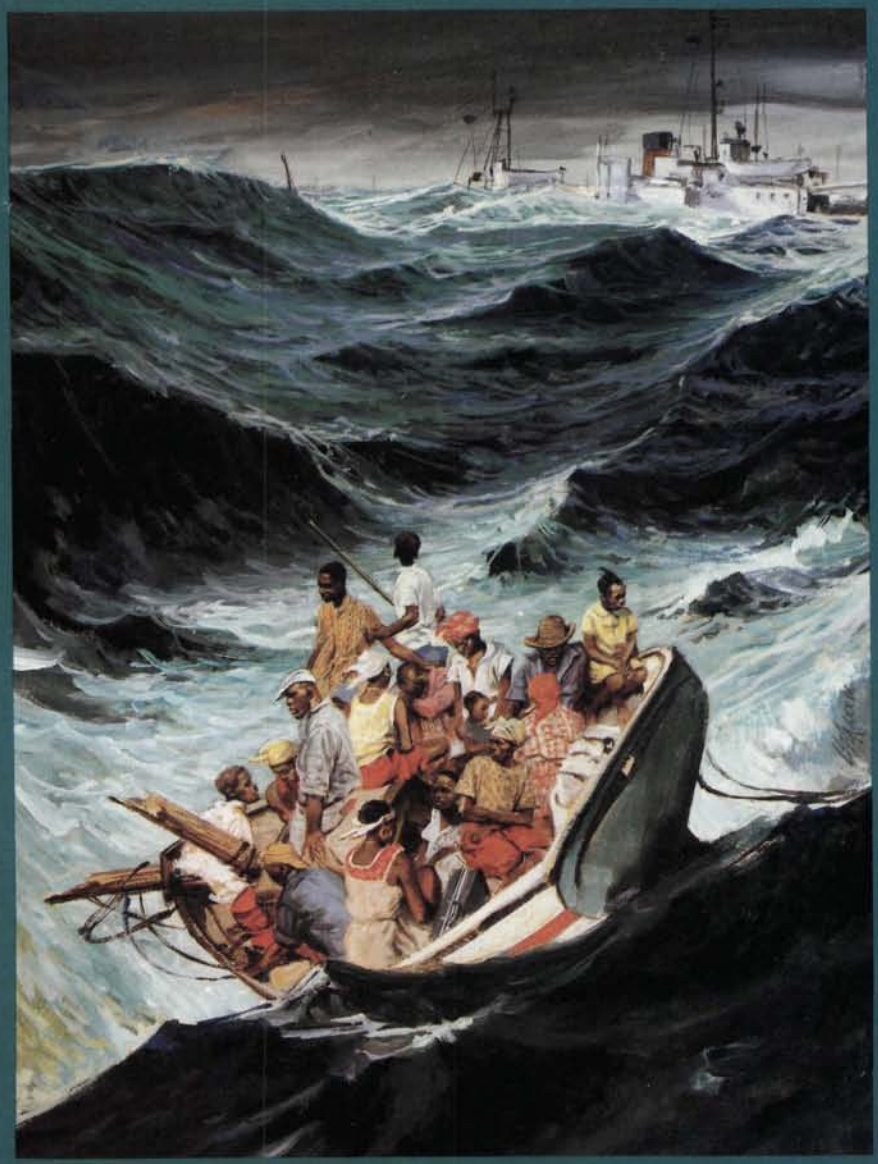
October 27, 1979 ONE DOLLAR

02830

Dismembering a Persian Masterpiece

Saturday Review

REFUGEES ADRIFT



...red From ...ica's Shores

Ambassador College
OCT 17 1979

SLBR0 13006 GRE97 24B53 AUG81
PERIODICALS DEPT LIBI SAT
AMBASSADOR COLLEGE
300 W GREEN ST
PASADENA CA 91105

71486 02830

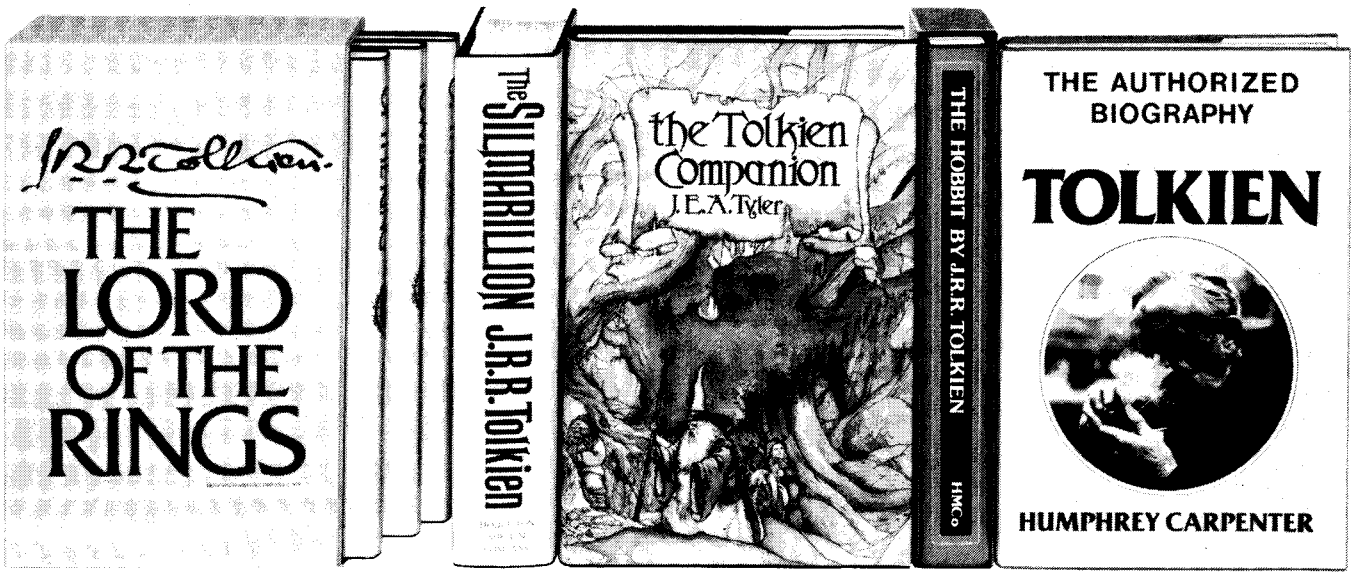
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Rémy Martin V. S. O. P. FINE CHAMPAGNE COGNAC

80 Proof. Renfield Importers, Ltd. New York

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

All the riches of Middle-earth.



A complete Tolkien library for only $12.50 (Publishers' list prices total $85.80)

You simply agree to buy 4 books within a year.

No writer in our century has created a more enduring epic fantasy than J.R.R. Tolkien in his classic novels set in the mythical kingdom of Middle-earth. These enthralling works of high adventure, dark treachery and glorious deeds comprise a lifework of superlative entertainment and a triumph of imaginative genius.

The Lord of the Rings (Second revised edition): *The Fellowship of the Ring* • *The Two Towers* • *The Return of the King*. 3-volume boxed set. **Publisher's list price: $32.95**

The Silmarillion edited by Christopher Tolkien. The Elder Days of Middle-earth. **Publisher's list price: $10.95**

The Tolkien Companion by J.E.A. Tyler • A complete guide to Middle-earth. **Publisher's list price: $12.95**

The Hobbit (Collector's Edition) • Boxed, with paintings and drawings by the author. **Publisher's list price: $18.95**

Tolkien: A Biography by Humphrey Carpenter • The only authorized biography. **Publisher's list price: $10**

Begin your Book-of-the-Month Club membership with this special opportunity to own a basic Tolkien collection in seven beautiful volumes. Then continue to choose the books you want from the best fiction and nonfiction published today.

And continue to enjoy *real* savings. Because unlike the inferior, all-of-a-kind editions that some clubs offer, all of our volumes are as varied, handsome and well-made as those you'd find in a bookstore.

After a brief trial period, you'll also benefit from our Book-Dividend® system, which lets you save at least 70% on current art books, reference sets, literary classics, records, children's books and more. Join today for the finest in reading pleasure tomorrow.

Facts About Membership

You receive the *Book-of-the-Month Club News*® 15 times a year (about every 3½ weeks). Each issue reviews a *Main Selection* plus scores of Alternates.

If you want the *Main Selection* do nothing. It will be shipped to you automatically. If you want one or more Alternate books—or no book at all—indicate your decision on the reply form always enclosed and return it by the date specified.

Return Privilege. If the *News* is delayed and you receive the *Main Selection* without having had 10 days to notify us, you may return it for credit at our expense.

Cancellations. Membership may be discontinued, by either you or the Club, at any time after you have purchased 4 additional books.

BOOK-OF-THE-MONTH CLUB®
AMERICA'S BOOKSTORE®

Book-of-the-Month Club, Inc., Camp Hill, Pennsylvania 17012

Please enroll me as a member of Book-of-the-Month Club and send me the TOLKIEN LIBRARY. Bill me $12.50, plus shipping and handling charges. I agree to buy 4 books during the coming year. A shipping and handling charge is added to each shipment.

A225-11-1

Mr.
Mrs. **9-19**
Miss (Please print plainly)

Address ..... Apt. .....

City .....

State ..... Zip .....

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

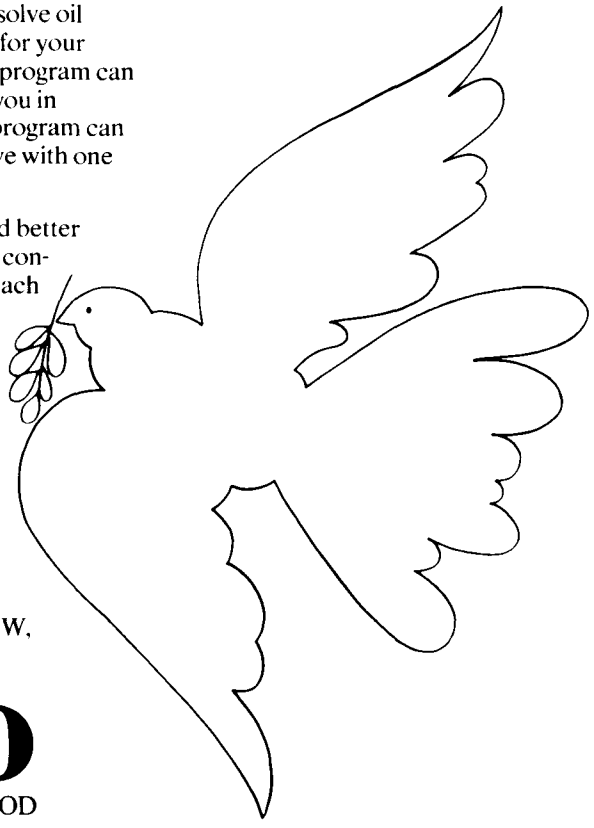
If you don't love us, you don't have to leave us.

Once upon a time, everyone loved UNESCO. With good reason. During the past 30 years, UNESCO (United Nations Educational, Scientific and Cultural Organization) has fought illiteracy, trained teachers, built schools, helped handicapped children, preserved historical treasures, and fought for clean air and water.

Now some people think they have good reason not to like UNESCO. Sure, UNESCO is controversial. That's because we work in the real world on sensitive problems, and we can't help stepping on a few toes. Or even stumbling sometimes. But at least we're doing things that have to be done. Things no one else will do. And we're doing them for everybody.

It's easy to ignore an organization like UNESCO. Because our work doesn't always seem to affect you directly. But it does. Every day UNESCO touches your life. A UNESCO agricultural education program can put a better and more economical grade of beef on your table. A UNESCO geological survey can provide more gasoline. A UNESCO program to dissolve oil slicks can mean safer, cleaner waters for your family to enjoy. A UNESCO cultural program can make a rare manuscript available to you in English. A UNESCO desegregation program can help future generations not only to live with one another, but to love one another.

Fortunately, UNESCO is bigger and better than the sum of its parts. We can continue to do our work right through each political storm. We can do it even better if we have everybody behind us, especially you.



Find out what we're doing and how much it needs to be done. Write for our free pamphlet. Then, speak up, America. Your understanding and your advice can help build a better world. After all, isn't that what the UN is all about?

Write to UN WE BELIEVE, Dept.W, 33 East 43rd Street, NYC 10017.

UNESCO

THE UN DOES A WORLD OF GOOD

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review

CONTENTS OCTOBER 27, 1979

Editor
Carll Tucker
Publisher
James E. Broadwater
Chairman, Editorial Board
Norman Cousins

Editorial Director
Horace Sutton
Managing Editor
Susan Heath
Senior Editors
Irving Kolodin, Albert Rosenfeld, Susan Schiefelbein, James Traub, Roger M. Williams
Copy Editor
Dorothy B. Humanitzki
Associate Editor
Susan von Hoffmann
Assistant Editors
Doris M. Egan, Susan Ochshorn
Cartoon Editor
Clarence Brown
Contributing Editors
Sam Aaron, Goodman Ace, Anthony Burgess, Owen Edwards, Clifton Fadiman, Roland Gelatt, Martin Gottfried, Jonathan Evan Maslow, Thomas H. Middleton, Ted Morgan, Arthur Schlesinger, Jr., Walter Terry

Art Director
Bryan Canniff
Associate Art Director
Geoffrey Stevens
Art Assistant
Katryn Conlin

Circulation Director
George Reeves
Production Director
Louis J. Seeger
Research/Promotion Director
Lou Gardner

Controller
Alan M. Ross
Senior Accountant
Michael Danura
Accountant
Dave Freed
Administrative Assistants
Dorothy Murray, Mary Swift
Assistant to the Publisher
Christine Schlagheck

Advertising Director
Marvin Krauss
Corporate
Susan Shoshana Aron
Publishing/Hi-Fidelity
Helene Cornell Verglas
Liquor/Tobacco
Doug Roeder
Travel
Joanne Gumo
Travel/Imported Auto
Robert Kimmel
Classified
Nancy Milligan
Manager of Advertising Services
Helen Winiski
Advertising Representatives
Denver, Michael C. Joyce
(303) 355-5509
Western Region, Zander & Bigler;
Los Angeles (213) 938-0111,
San Francisco (415) 398-4444;
Midwestern Region,
Joseph Wall & Associates,
Park Ridge, Ill. (312) 693-8448
Canada, The Pattis Group
Montreal, Quebec (514) 842-5223

Saturday Review Magazine Corp.
Chairman, *Carll Tucker*
President, *James E. Broadwater*
Vice President, *Diane Straus Tucker*
Treasurer, *Alan M. Ross*

4 **Letters**
6 **Front Runners**
10 **Editorial** by N.C. *Visit with the ladies*
12 **Washington** by Robert G. Kaiser *Son of liberalism*
60 **The Back Door** by Carll Tucker *Fear of dearth*

ISSUES

17

Refugees Adrift: Barred From America's Shores by Kevin Krajick
Haitians are America's boat people; fleeing an oppressive government, all they find waiting for them here are a jail cell, a quick trial, and a trip back home

21 **How to Mangle a Masterpiece: The Sad Story of The Houghton Shahnameh** by Eleanor Munro *In which Arthur A. Houghton, Jr. decides what's best for the ancient kings of Persia*

PLEASURES

27 **The New Jazz Wave** by Robert Palmer *One-time loft jazz players no longer have to use their SoHo homes as clubs and "concert halls." They've made it—to nightclubs and real, live recording studios*
33 **Television** by Peter Andrews *A not-so-prize fight story*
34 **Dance** by Walter Terry *Far from the lights of Broadway*
35 **Theater** by Martin Gottfried *High theater in London with Harold Pinter*
38 **Books:** *SR* announces and Alastair Reid discusses the winner of the 1978 Lenore Marshall Poetry Prize; Jane Larkin Crain on Norman Podhoretz's commentary on his times; Tim O'Brien reviews Scott Spencer's story of obsessive, burning love
42 **Books in Brief**
44 **Fine Lines** by Ted Morgan *Secret disservices*
52 **Oh, Cuisine!** by Herbert Gold *Cook-out at the media corral in San Francisco*
53 **Booked for Travel** by Horace Sutton *The overlooked city*

Puzzles: Double-Crostic No. 182 (page 59);
Wit Twister No. 153 (page 58); Literary Crypt No. 141 (page 58);
Saturday Review's Readers Poll (page 5)
Cover: Louis S. Glanzman
Cartoonists: Clarence Brown, Thomas Cheney, Robert Mankoff, William R. Maul, Ib Ohlsson, Peter Steiner

SATURDAY REVIEW (ISSN 0361-1655) published biweekly (except monthly during August and December) by SATURDAY REVIEW MAGAZINE CORP., 1290 Avenue of the Americas, N.Y., N.Y. 10019, (212) 246-9700. Subscription price in the U.S. and its possessions: one year—$16; two years—$30; three years—$42 (all other countries—additional postage $3 per year). Vol. 6, No. 21, October 27, 1979. Back issues $1.50 each. Application to mail at controlled circulation rates pending New York, N.Y. and at additional mailing offices. Canadian postage paid at Montreal, P.Q., Canada.

© 1979 by SATURDAY REVIEW MAGAZINE CORP. All rights reserved under the Berne and Pan-American copyright conventions. Reproduction in whole or in part of any article (in English or other languages) without permission is prohibited. Printed in the United States of America. Available also in 35mm microfilm and microfiche. SATURDAY REVIEW MAGAZINE CORP. assumes no responsibility for any noncommissioned manuscripts, photographs, drawings, or other material. No such material will be returned unless submitted with a self-addressed envelope and sufficient postage.

Send all remittances and correspondence about subscriptions, undelivered copies, and changes of address to *Subscription Dept., SATURDAY REVIEW, P.O. Box 10010, Des Moines, Iowa 50340, or call toll-free (800) 247-5470.*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS

Child Abuse: A Disquieting Mystery

I have belatedly finished reading Malcolm N. Carter's disquieting piece on "The Bizarre Case of Rebecca Holmes" [August]. The question left hanging, of course, was how well Rebecca would recover from her deprivations.

Becky's foster mother is "optimistic" about the chances for the child's recovery; her pediatrician, however, is referred to as "less sanguine," predicting, instead, intellectual and physical retardation. I'll side with the foster mother. If Rebecca can be protected from damning clinical diagnoses, she could well beat the odds.

Brian E. Zavitz
Toronto, Ontario, Canada

I have nothing but admiration for Malcolm N. Carter's reportage on the Rebecca Holmes case, but I do have a minor quarrel with his introductory observation that child abuse is correlated with "low income, low skills, low education."

The problem with this is that other indexes—infant mortality, mental illness, tuberculosis, alcoholism, juvenile delinquency, marital strife, arrests, and length of life—are also associated with lower-class circumstances. Some of this can be documented and traced directly to deprivations in health care and other aspects of cultural experiences, but child abuse seems to orbit in a world of unknown dimensions. Are such incidents real, or are they simply more visible in a society organized to allow those with funds to conceal problems as they work them out in private?

Robert J. Brooks
Department of Correction
Hartford, Connecticut

Praise for Stratford, Ontario

I read with interest Martin Gottfried's "Stratford-on-Trial" [August], but saved my comments until I had taken myself to Ontario to see the festival. Last week marked my seventeenth visit over a period of 22 years and, as usual, I enjoyed myself enormously.

Critics miss the importance of Stratford. As Gottfried rightly points out, Stratford's professionalism and craftsmanship put it head and shoulders above any theater on the North American continent.

Eileen F. Calabrese
Bedford Hills, New York

A Deadly Serious Business

Your section on the "Troubled Olympics" [September 1] was brilliantly presented. If the fundamental Olympic concept is to show that "there is no greater honor than lavishing time, money, and hard work on an achievement with no military or economic advantage," all nations should think anew about their dedication and commitments to the 1980 games. Athletic competition has grown from a joyous exercise in the spirit of recreation into a deadly serious business.

F. Pierce Sherry
St. Petersburg, Florida

Solar Zealots

According to Steven Ferrey's "Energetic Propositions" [September 1], Barry Commoner's *The Politics of Energy* "shimmers with translucence" and "will help us sharpen that vision" of our energy future. Unfortunately both the book and the review use missionary zeal instead of facts, and the net effect is to distort rather than to sharpen the solar energy vision.

The simplistic and largely false assertion that "solar power is a technologically proven reality that is now available ..." and subsequent statements combine to suggest that the "barons of electric power" and the "titans of the oil industry" are stunting the growth of solar energy. Solar energy is held back not by barons and titans but by the need for ideas, inventions, and innovation.

Paul G. Hansel
St. Petersburg, Florida

Lamaze Lament

As a recent Lamaze mother, I was irritated by many of Carll Tucker's comments about the method in his article, "Special Delivery" [September 1].

My major disagreement with the column concerns the role of the husband. "Coach" is more than a "cute" appellation. The husband/coach, who can expend as much if not more energy than the mother, *does* have an effect on the outcome. Of course, the baby will be born whether he is there or not. But will the baby be born in 20 hours or 10? Will the woman need anesthesia or will she be encouraged to persevere without it?

I know I speak for many Lamaze mothers when I say that the presence and help of our husbands were invaluable.

Elizabeth Pfeiffer Tumbas
Coalinga, California

Ennui in East Berlin

Far be it from me to over-praise East Berlin, but Anthony Burgess betrays how little homework he does when he goes traveling in his "Notes From the Blue Coast" [September 15]. "What do you do?" he asks, having settled for a poor drink before leaving the city after an hour and forty minutes. Well, sir, you could have visited the celebrated Pergamon Museum with its magnificent and enormous Greek altar, not to mention the Babylonian Ishtar Gate. You could have looked in on the German State Library and asked to see some of the original musical scores of Bach, Beethoven, and Mozart. Or, if you wanted to do a little ruminating, you could have strolled down to the restored Brandenburg Gate with its gilded Quadriga (and a view of the *other* side of the Wall).

Richmond B. Williams
New York, New York

"But enough about me! You must have some interesting stories to tell about that fork stuck in your nose."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review Readers Poll

As the presidential primaries get underway and the 1980 election draws nearer, media coverage of all the candidates is bound to increase. Their positions on major issues will be part of the story; so will their private lives. Disclosure of personal finances is now required by law, but coverage of the candidates' personal lives is still at the discretion of the press, with allowances made for public curiosity.

1. We're asking you to be the judge: how necessary do you think it is to know about each of the following before you cast your vote?

	Very Necessary	Somewhat Necessary	Only Slightly Necessary	Not at All Necessary	Not Sure	
Candidate's personal wealth	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐	06
Candidate's political financing	☐	☐	☐	☐	☐	07
Candidate's religion	☐	☐	☐	☐	☐	08
Candidate's relatives	☐	☐	☐	☐	☐	09
Whether or not there's trouble in the candidate's home life	☐	☐	☐	☐	☐	10

2. Please indicate how important the following considerations would be in affecting your vote for President in the next election. A one denotes "extremely important" and a five denotes "not at all important."

	Extremely Important			Not at All Important		
Candidate's position on the Middle East	1 ☐	2 ☐	3 ☐	4 ☐	5 ☐	11
Candidate's position on inflation	☐	☐	☐	☐	☐	12
Candidate's position on communism	☐	☐	☐	☐	☐	13
Candidate's position on arms limitation	☐	☐	☐	☐	☐	14
Candidate's position on a national health policy	☐	☐	☐	☐	☐	15
Candidate's policy on energy	☐	☐	☐	☐	☐	16
Candidate's charismatic qualities	☐	☐	☐	☐	☐	17
Candidate's personal lifestyle	☐	☐	☐	☐	☐	18
Candidate's choice of running mate/cabinet	☐	☐	☐	☐	☐	19

3. The following is a list of declared and undeclared Presidential candidates. For each one, please indicate how appealing you find him as a potential Presidential figure.

	Very Appealing	Appealing	Not at All Appealing	Not Sure	
Democratic Candidates					
Governor Jerry Brown	1 ☐	2 ☐	3 ☐	4 ☐	20
President Jimmy Carter	☐	☐	☐	☐	21
Senator Edward M. Kennedy	☐	☐	☐	☐	22
Vice President Walter Mondale	☐	☐	☐	☐	23
Republican Candidates					
Congressman John B. Anderson	☐	☐	☐	☐	24
Senator Howard Baker	☐	☐	☐	☐	25
George Bush	☐	☐	☐	☐	26
John B. Connally	☐	☐	☐	☐	27
Congressman Philip M. Crane	☐	☐	☐	☐	28
Senator Robert Dole	☐	☐	☐	☐	29
Gerald Ford	☐	☐	☐	☐	30
Ronald Reagan	☐	☐	☐	☐	31
Other (specify)_____	☐	☐	☐	☐	32

4. Is your decision to vote for a candidate influenced by his or her standing in the polls?

Definitely yes ..... ☐ 1
Probably yes ..... ☐ 2
Probably no ..... ☐ 3
Definitely no ..... ☐ 4
Not sure ..... ☐ 5 33

5. How would you describe your political leanings?

Very right of center ..... ☐ 1
Moderately right of center ..... ☐ 2
Middle of the road ..... ☐ 3
Moderately left of center ..... ☐ 4
Very left of center ..... ☐ 5
Not sure ..... ☐ 6 34

6. What do you consider your political party preference?

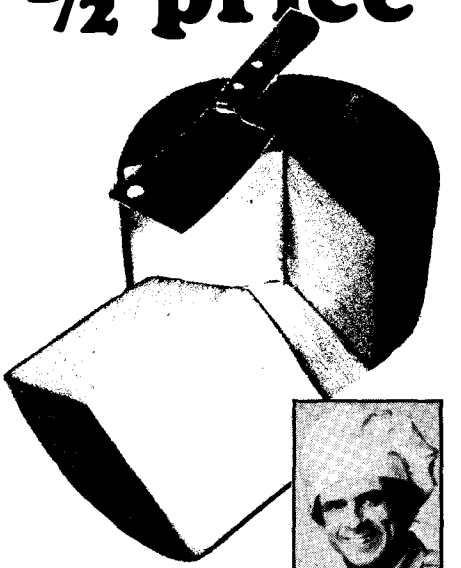
Democrat ..... ☐ 1
Republican ..... ☐ 2
Independent ..... ☐ 3
Other (specify)_____ ☐ 4 35

7. Whom did you vote for in the last Presidential election?

Jimmy Carter ..... ☐ 1
Gerald Ford ..... ☐ 2
Other (specify)_____ ☐ 3
Did not vote ..... ☐ 4 36

This is the first of a series of polls *Saturday Review* will conduct to find out how you, our readers, feel about the important issues and events of the day. We encourage you to participate by filling out this questionnaire and mailing it to: Saturday Review Readers Poll Number 1, Research and Forecasts, Inc., 110 East 59 Street, New York, N.Y. 10022. It must be received by November 10, so we can tabulate your answers, analyze them, and give you the results in our issue of February 2, 1980.

cheddar ½ price



Gerard Paul
Director

This kind of Cheddar is almost extinct. Aged **slow**. Cured **sharp**. Mellow and mouthfilling. Bursting with buttery flavor. **Not** orange inside like commercial Cheddar. **but snowy white**—because **no** coloring, **no** chemicals, **no** preservatives are added. For **half price** I will ship you the entire virgin 3-lb. wheel. Nibble as much as you like without obligation. If not the best Cheddar of your life **simply return what is left** and I will refund all your money plus the cost of return postage.

Why this half price offer?

We are gambling that you will like our Cheddar enough to order **again...at full price**. And then again and again after that. However, only a few prize Cheddars are being allotted for this sampling offer. Therefore *please respond promptly. We suggest you use our toll* free phone number below to avoid disappointment. Thank you.—Gerard Paul.

if you make your Cheddar request within the next 7 days, we will include (free) the CHEDDAR CLEAVER shown above. It is razor-sharp, half-a-foot long, and regularly sells for $4.00.

CHEDDAR REQUEST

Mail to: Gerard Paul, Dept. 151-42 Cheeselovers Bldg. Box 1200 Westbury, New York 11590

Yes, Mr. Paul. Please ship me your 3-lb. wheel of Sharp Aged Farm Cheddar for half price—only 7.49 (reg. $15.00). I may sample as much as I wish—free of obligation. If it is not the best Cheddar of my life, I may return what is left for a full refund plus the cost of return postage. LIMIT 1 CHEDDAR TO ANY ADDRESS—NO EXCEPTIONS.

Enclosed is 7.49 plus 2.00 shipping * handling.
Or charge to my ☐ VISA ☐ MASTER CHARGE

Card # _____ Exp. date_____

Name _____ Apt #_____

Address _____

City_____ State_____ Zip_____

SAVE TIME—PHONE YOUR ORDER TOLL-FREE RIGHT THIS MINUTE!

Call Mon-Fri till midnight. Call Sat & Sun till 6PM. Phone 800-645-3197 Ext. 2. (In New York State, phone 800-228-2021 Ext. 2.) VISA or MASTER CHARGE card required.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

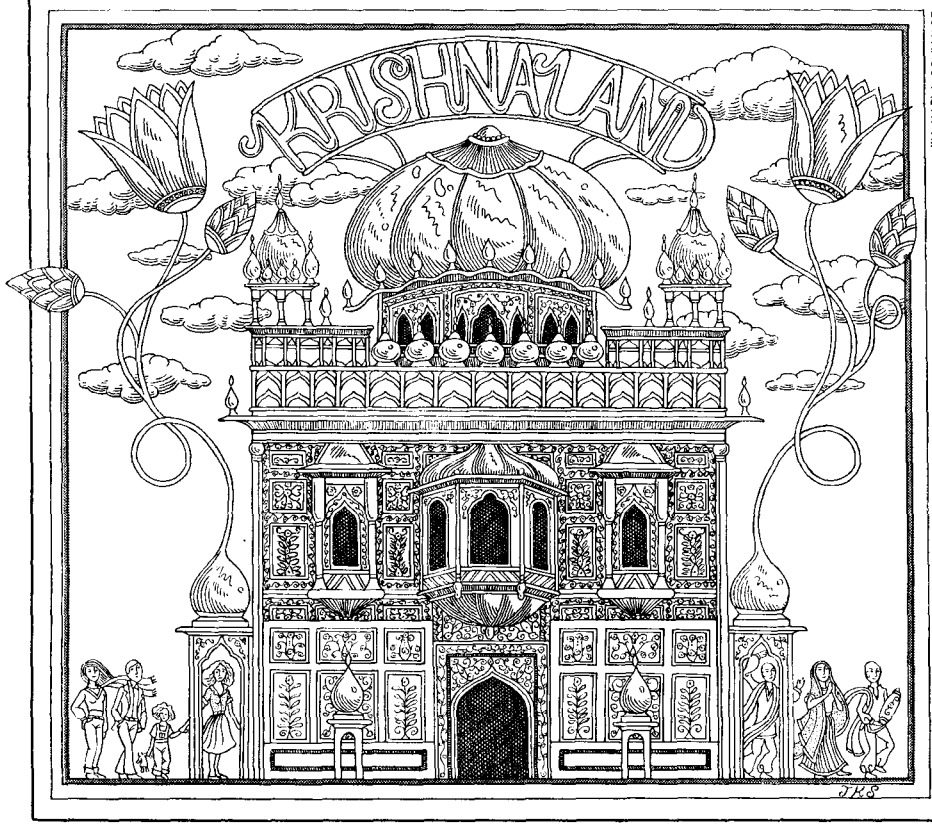
FRONT RUNNERS

Transcendisneyland

Twenty thousand weathered West Virginians, and mid-Americans generally, clamber out of their station wagons and Dodge pickups, shuffle across a wooded valley, and carefully clean the dirt from their shoes before walking into a gleaming, bejeweled palace whose pillars, walls, and floors are made from marble inlaid with onyx. ("Get your foot out of that fountain, Luke.") The walls are painted with scenes from ancient Hindu classics. Pale, slender young men and women perform ancient crafts, offer ceremonial food. ("Holy cow, Millie, just *taste* one of those rice balls.") The visitors leave in a daze. ("Maybe it was that stuff they put in the air.") They have just left the opening of "America's first spiritual theme park," "Krishnaland."

Krishnaland is, of course, brought to you by the Hare Krishna sect, the somewhat ragged saffron-clad army that chants for its supper. Having nickeled and dimed their way to riches, the Krishna people purchased 4,000 acres of greenery and spent $500,000—no construction costs—on a palace dubbed "The Taj Mahal of the West." As a small-time nuisance looking to break into the ranks of big-time religions, the sect decided to pull out all the stops in Prabhupad's Palace: the building itself is topped by an ornamented golden dome; sculptures scattered throughout the building are covered with gold and silver; 150 fountains feature sculptured elephants, cobras, and lotus flowers; "theme gardens" depict scenes from the life of Krishna; and so on.

The spiritual theme park (What's next? Mortuary theme parks?) is the centerpiece of this effort to conquer America, hillbillies included, through Love, Compassion, and Krishna Consciousness. Plans are in the works to build nine more palaces and temples, along with art galleries, museums, vegetarian "theme restaurants," as well as hiking trails and campgrounds (an apparent bid for the transcendence-through-nature crowd). Enthusiasts expect 3 to 4 million born-again, Jewish, agnostic, or what-have-you Americans to pass annually through the pearly gates—designed in German Reformation style.



JILL KARLA SCHWARZ

A Plague on Thee

Everybody loves a good doom scenario, and recently we've indulged in practically all of them: mass death by nuclear warfare, by starvation, by pollution, and so on. But pestilence has gotten the short end of the stick. What about the Black Death? You probably think it only happens in *The Seventh Seal.* Well, tentative good news for enthusiasts of the apocalypse is coming out of Arizona: Health officials have discovered a 280-mile wide "bubonic plague belt" cutting across the northern part of the state. And in true monster-movie fashion, the area seems to be slouching southward toward Phoenix.

Plague germs have been around in Arizona, as well as a number of other Western states, for as long as anyone has been checking. Until recently, however, cases have been confined to Indian reservations up in the hills. But one of this year's three human victims of the plague was non-Indian and lived in Prescott, a pair of circumstances that has produced some alarm in Arizona. "It seems that the plague area is spreading south as well as west," says Dr. Phil Hotchkiss, manager of the state Health Service Department's division of epidemiology and immunization. Dr. Hotchkiss was unable to explain the cause of the shift; one possible source is the movement of the rodents and wild animals who carry the plague-infected fleas.

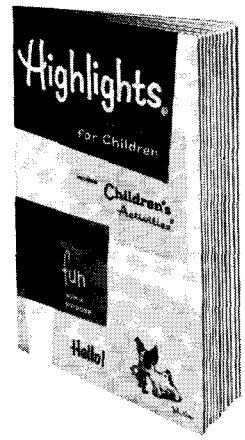
Fortunately, you may not have to book that flight to New Zealand just yet. The Center for Disease Control in Atlanta reports that the number of cases of plague nationwide is pokeying along at its usual pace (12 by the end of August). In any case, the advent of antibiotics has made the plague pretty harmless for anyone living within three days' travel of a hospital.

Submissions

SR will pay readers $25 for any clipping or item accepted for use in Front Runners. Please send to: Front Runners, Saturday Review, 1290 Avenue of the Americas, New York, N.Y. 10019.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Would you pay $13.43 for a child's gift that won't be outgrown, broken, worn out, lost or forgotten six weeks after Christmas?



The name of this unique gift is HIGHLIGHTS FOR CHILDREN. It is the most honored, and possibly the most beloved, monthly children's magazine in the world. And, in a day and age when fads in toys and trinkets and clothes appear and vanish almost before you turn around, HIGHLIGHTS FOR CHILDREN could be one of the most exciting Christmas presents you will ever give.

For HIGHLIGHTS is not only different from the usual gift; it is different from other children's magazines as well.

Its intent is not only to delight and entertain, but to challenge and teach. The editors are nationally known experts in child psychology and family life; they firmly believe that growing children find their greatest pleasure in thinking, creating, and surprising themselves and their parents by reaching intellectual heights no one had ever suspected they could.

Throughout the year, HIGHLIGHTS FOR CHILDREN brings its young subscribers good fiction and poetry; authoritative articles on science, music, math, nature, astronomy and famous people; lessons in good manners; craft projects, puzzles, games and just plain fun. It avoids any suggestion of violence or crime in words or pictures. Each issue is 42 or more pages long, bound in sturdy tagboard. The pages are attractively and colorfully illustrated; the type is large and easy-to-read. There are no coloring or cut-out pages, for HIGHLIGHTS is meant to become part of the child's permanent library.

HIGHLIGHTS *appeals to a wide age range*: from tots of 2 who love to listen to its stories and do the simple preparation-for-reading exercises within its pages . . . to 12-year-olds who find the biographies and science articles prime sources for school reports. HIGHLIGHTS helps children develop positive habits that will benefit them as long as they live. All children really want to learn, and HIGHLIGHTS can help. Its fun-with-a-purpose concept helps children experience success — at home, in school.

HIGHLIGHTS FOR CHILDREN is not available on the newsstands, but is sold by subscription only, for the editors feel that part of its value is its continuing program of fresh, imaginative material.

It is sent addressed in the child's name, something all the child's own in a world where so much seems to be decided by adults. Where there are several children in the family, a single subscription may be shared in several names.

For a relatively small price, HIGHLIGHTS brings your love and remembrance to children you treasure . . . not just at Christmas, but all through the year. The contribution HIGHLIGHTS FOR CHILDREN can make to a child's development, however, as it reinforces reading as a pathway to pleasure and information, is a gift that will last a lifetime.

This year give the gift that won't be forgotten: give HIGHLIGHTS FOR CHILDREN.
Christmas gift rates: *Only $12.00 for each 1-year subscription + 13¢/copy postage & handling ($1.43) =* **$13.43.**
(Postage & handling: Canada, 23¢/copy; other foreign, 33¢/copy.)
Price includes Christmas gift card for every child on your list. (Gift rate valid to Dec. 25, 1979.)

Please send a subscription to HIGHLIGHTS FOR CHILDREN as my gift to:

child name(s) _____ *age(s)* _____

address _____ *apt. no.* _____

city _____ *state* _____ *zip* _____

Sign gift card "from _____"

11 • NSZN

child name(s) _____ *age(s)* _____

address _____ *apt. no.* _____

city _____ *state* _____ *zip* _____

Sign gift card "from _____"

11 • NSZN

•• UN-E

your name _____

address, if different from child's _____ *apt. no.* _____

city _____ *state* _____ *zip* _____

PZA-79

$_____ is enclosed for _____ gifts.

☐ **Bill me (no need to pay till Jan. 1)**

☐ **Charge to my bank credit card, account number:**

_____, Good thru _____

☐ VISA ☐ Master Charge Interbank no. _____

(For additional orders, please give us the information on a separate sheet of paper.)

Satisfaction guaranteed or money refunded.

Highlights® for Children
2300 W. 5th Ave., P.O. Box 269, Columbus, Ohio 43216

• NDZ 45

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

[redacted]

TRUCK CO.
E., NEW YORK, N.Y. 10001

1-2
210

PAYROLL CHECK NO. 3371

NDRED SIXTY FOUR 53/100 DOLLARS

TO THE ORDER OF	CHECK NO.	GROSS	DEDUCTIONS	WITHHOLDING	CHECK AMOUNT
EDWARD CLARKE	3371	460 –	10 47	85 –	364 53
WEST 21ST STREET					
W YORK, N.Y.					

John Austin ASSISTANT TREASURER

Frank Bartl ASSISTANT TREASURER

⑆0210⑈000 506⑈

PRODUCED 2006 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Grand Illusion.

Ed Clarke is perplexed about his paycheck. So are we.

His check looks like a pretty healthy one. But this is just an illusion.

Because even though Ed got a raise only two months ago, his pay actually buys about 5% less than it did last year. Less food. Less recreation. Less gasoline. Less electricity. Less of almost everything.

For the past three years Ed's been losing ground to inflation... and to the higher taxes he has to pay since moving up a couple of tax brackets. All this, even though his apparent earnings are going up.

Ed's plight is shared by most of us. Inflation continues to eat away our earnings.

Chase believes our nation can adopt a workable procedure for getting at the inflation problem. Such an approach can avoid unwieldy, disruptive devices such as wage and price controls. A more sensible program would, in our judgment, contain at least five elements:

1. An even more aggressive initiative toward balancing the federal budget.

2. A concerted push to increase business investment by encouraging personal savings and stimulating re-investment of corporate profits into business.

3. A greater drive for research and development by American business so that we can reassert technological leadership and accelerate productivity growth.

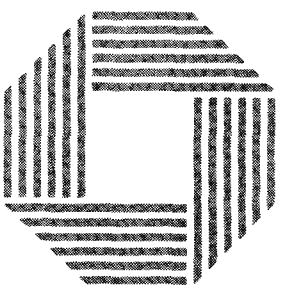
4. Establishment of realistic depreciation allowances to permit American industry to modernize plants, remain competitive and continue to generate a growing number of jobs in our economy.

5. Elimination of government overregulation that saps our industrial efficiency and hinders the creation of American jobs.

Such an approach, we believe, while not radical or revolutionary, can be effective. If carried out, these proposals would lead to increased productivity, more stable prices and ultimately, deliver a body blow to the inflationary spiral.

A few years ago, President Ford labeled inflation "Public Enemy Number One." President Carter has stated that the battle against inflation is his highest priority.

Today, inflation *remains* our largest problem. If we are to reduce inflation's pernicious grip on our society, we must stop deluding ourselves and take the actions that are required. Now.



CHASE

© CHASE MANHATTAN BANK, N.A. 1979/MEMBER FDIC.

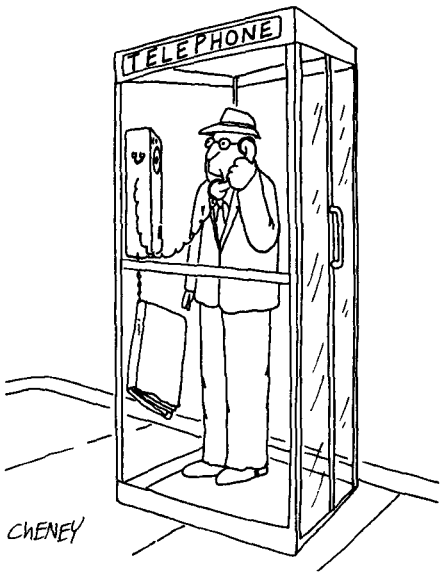
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Visit With the Ladies

Warsaw

OUR PURPOSE in coming to Warsaw was to visit with some of the loveliest ladies in the world. When we first met them they were known as the Ravensbrueck Lapins, a morosely impersonal but historically precise way of describing experimental human guinea pigs at the notorious Ravensbrueck Concentration Camp during World War II. The survivors were hardly more than girls when they were imprisoned. They were Catholic, a fact of significance only because it destroys the notion that Nazi abominations were visited only on Jews.

The German doctors were testing new sulfanilamide drugs. The bones of the young women were cracked open. Gangrenous materials—oily rags, broken glass, decaying substances—were stuffed into the open wounds. Then the doctors tested the efficacy of the drugs against the raging infections. After the Ravensbrueck Concentration Camp was liberated by the advancing American army, the survivors were returned to their homes in Poland, most of them badly crippled or disabled. Since Poland was not recognized by West Germany, the women were excluded from the compensation program available to other victims of Nazi brutality. No one paid any significant attention to them for a decade, until an American, Caroline Ferriday, learned of their existence and became determined to help them.



"I'm sorry, but we cannot complete your call as dialed. Please check the number and dial again or ask yourself if talking to someone is what you really need, or if your needs could be more readily satisfied with a better understanding of yourself and the world we live in."

Miss Ferriday came to the offices of the *Saturday Review*. We had just completed the Hiroshima Maidens project, under which two dozen young women, disfigured and crippled by the atomic bombing of Hiroshima, had been brought to the United States for plastic and reconstructive surgery. Miss Ferriday felt that the team we had fashioned for that purpose might be reassembled for the benefit of the Ravensbrueck Lapins.

We said we would be willing to try. Because the number of Lapins to be cared for was much larger than the number of Maidens, we recognized it would be necessary to go beyond New York in mounting a project for the Polish women. All those who had participated in the Hiroshima undertaking, including Dr. William M. Hitzig, Dr. Arthur Barsky, Dr. Bernard Simon, and Dr. Sidney Kahn, volunteered in the new effort. In the Maidens project, the girls, when not in the hospital, had lived with members of the Religious Society of Friends and with *SR* readers who had volunteered. Virtually all those "host" families, as well as other Friends and *SR* readers across the country, became part of the new project.

The term "Ravensbrueck Lapins" was dropped, and the term "Ravensbrueck Ladies" was substituted. The women were flown to the United States as the guests of Pan American World Airways. After their arrival in the United States, they were divided into small groups. Some stayed in the metropolitan New York area; others went off to Ohio, Michigan, Florida, and California. In each place, a comprehensive program had been arranged that, in addition to physiological and surgical treatment, included psychological rehabilitation and occupational therapy. The core of the program, of course, was the home experience—being part of an American family.

The Ladies remained in the United States for a full year. Nothing was more gratifying than to see them change physically and spiritually. From a group that had been discarded by history, these women became deeply involved in a loving experience, and rejoined the human race. Their injuries could not be undone, but they received the best medical care this country had to offer. It was deeply moving to see them, as they prepared to return to Poland, capable of laughter and joy.

As mentioned earlier, the West German government did not recognize Poland, and therefore the Ravensbrueck Ladies had not been included in the compensation program for concentration-camp victims. But we were able, thanks to the support of the U.S. State Department and Senators like Edmund Muskie and John Kennedy, to carry the case directly to the Bonn government, with the result that West Germany reversed its position and included the women in its indemnification program.

After the Ladies flew back to Warsaw in 1959, they embarked on new lives. They had been able in most cases to overcome or moderate their infirmities; they had the prospect of modest financial resources; and, most important, they had rich memories of friends in America who would be close to them for the rest of their lives.

On the 20th anniversary of their return, we visited the Ladies here in Warsaw. A few have died and some of them are now ill. But most of them carry on productive and meaningful lives. They are a close-knit group and see each other regularly, helping to care for one another when the need arises. We met at one of their homes, some of them having come from distant points, and they took turns in telling us about their families and their present situations. Most of them now have grandchildren whom they described with great pride.We all reminisced about incidents attending their stay in the United States, and I told them what I know about their American families. They asked me to convey their love to all their American friends, which I do herewith.

Perhaps the most important thing I have learned as the result of this and similar projects is that regeneration, especially spiritual regeneration, is possible even under the most remote and wretched circumstances. We live in a hard-boiled and dry-eyed age, where it is not fashionable to talk of such matters. But it is difficult for me to resist the sentimental statement that nothing gives me greater pride in the *Saturday Review* and its readers than its involvement over the years in such projects as the Hiroshima Maidens and the Ravensbrueck Ladies. —**N.C.**

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

What did Shakespeare mean by "piercing a hogshead"?

You can be sure he wasn't being cruel to animals, and neither was the schoolmaster in *Love's Labour's Lost* who delivered the once commonly used phrase.

This is only one example of the thousands of phrases and words that make it difficult for many people to fully appreciate the immortal works of William Shakespeare. So if you didn't know that "piercing a hogshead" meant "getting drunk", you're probably not alone . . . and here's why.

Katherine Hepburn as Rosalind, *As You Like It*, Old Vic Theatre, London, 1950

Until today you needed more than just a strong desire to read Shakespeare. You needed a strong literary background plus an understanding of a culture and language spoken over 400 years ago.

But here for the first time is everything ever written by Shakespeare with important new features that make it easier for *everyone* to better understand the Bard's immortal works.

Never before has there been an annotated and fully illustrated edition of the complete works of William Shakespeare. THE ANNOTATED SHAKESPEARE is a 2,432 page, 3 volume (slipcased) set edited by the distinguished historian, poet and essayist A.L. Rowse. Here then are the unique features that make this extravagant work unprecedented in publishing history.

The Annotations

The annotations run opposite the original text and include detailed explanations of obscure words and phrases. For example, when Shakespeare says "meed", he means reward . . . and by "lemon", he actually means lover. When Troilus referred to the Grecians as "most prompt and pregnant", he was just saying they were prompt and ready.

The annotations also clarify the biographical, historical, topical, literary and symbolic aspects of the works themselves, giving you, the reader, new insights and greater enjoyment . . even if you never understood Shakespeare before.

The Illustrations

There are over 4,000 photos, paintings, etc. including works by artists like Delacroix, Gainsborough and Blake. The illustrations, however, are not merely decorative. Some compare actual scenes and characters from old productions with those of Lawrence Olivier and Marlon Brando. Others depict costume designs, title pages of first editions and other pertinent material. Never before has such a wide variety of Shakespearean pictorial matter been assembled in one place.

Sir Laurence Olivier as Henry V, Old Vic Theatre, London, 1937

The Editor and His Text

The editor, Dr. A.L. Rowse, is the foremost Elizabethan scholar of our time and has written and lectured extensively on Shakespeare. The text selected by Dr. Rowse is the Globe edition, the most highly regarded edition of Shakespeare ever published.

The Introductions

Dr.Rowse has also included a fascinating biography of Shakespeare, as well as full-scale introductions to each volume and play. Here the background, dating, themes, contemporary and personal touches, style and text of each work are discussed and brilliantly analyzed.

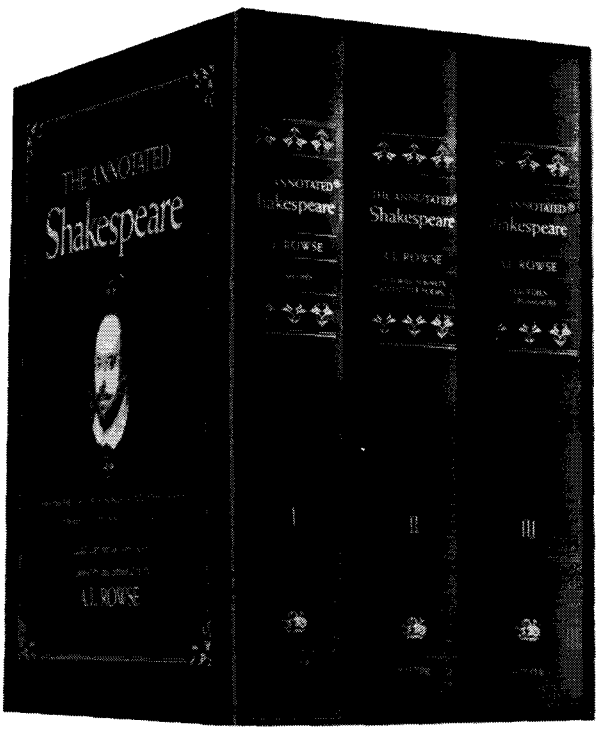
This unique combination of annotations, illustrations and introductions provide greater insights and more appreciation of Shakespeare than was ever possible before. So whether you've never read him or are actually a Shakespearean scholar, THE ANNOTATED SHAKESPEARE is a must for your library. It also makes a perfect gift for students, actors or anyone who loves great literature.

The regular price for the 3 volume, 2,432 page set (with slipcase) is $60.00. However, Barnes & Noble, America's largest bookstore, can now offer it for only $39.95 . . . *a savings of over $20.00!*

So order your set today, before our supply runs out.

Shop by Mail and Your Satisfaction Is Guaranteed.

There's nothing more convenient than shopping in the comfort of your own home. We ship all orders promptly, and if you decide (within 30 days) not to keep your purchase, return it for a full refund. And if this isn't enough, charge card customers can call in their orders toll free!



Barnes & Noble, 105 5th Ave., N.Y.C. 10003

PUBLISHED AT ~~$60.00~~

YOUR PRICE $39.95

THE BARNES & NOBLE GUARANTEE

Every book you purchase from Barnes & Noble must meet *your* standards. If not . . . return it for a full refund or credit to your charge account.

In business for 105 years, Barnes & Noble has become "the world's largest bookstore." (See the current Guinness Book of World Records.) Our goal is to sell the finest books in the world at the lowest possible prices. Ask about us at your local school or public library.

FOR FASTER SERVICE

CHARGE CARD CUSTOMERS CALL TOLL FREE
800-621-5809
Our lines are open 24 hours a day, 7 days a week.
Illinois residents 800-972-5858

BARNES/MAIL & NOBLE/ANNEX

Dept. - AS 174 105 5th Ave., N.Y.C. 10003

Please rush me _____ THE ANNOTATED SHAKESPEARE (3 volumes, with shipcase) at your special sale price of only $39.95 plus $3.00 postage and handling for each set.

Mr./Ms. NAME (PLEASE PRINT CLEARLY)

ADDRESS

CITY STATE ZIP

I prefer to charge this purchase to: ☐ AMERICAN EXPRESS Card ☐ master charge THE INTERBANK CARD ☐ VISA

✓ check one

account # expires signature

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Son of Liberalism

SENATOR GARY HART of Colorado is a product of the liberal Democratic political tradition. In today's confused politics, however, to be labeled a liberal is to invite a liability. Gary Hart is one of many former members of that breed who have moved on to something new. Now Gary Hart is a progressive realist.

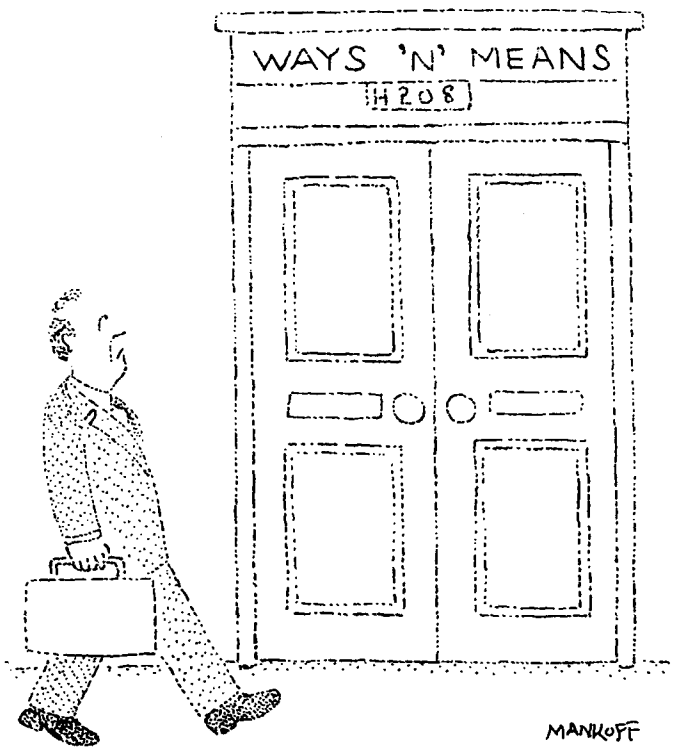
The difference is more than semantic. Hart is a serious young man (42) whose ambitions drive him to anticipate what is coming in American politics. He has thought this one through. Old-fashioned liberalism is dead; he is working on the successor theology.

Hart may be the quintessential example of what is happening to the American progressive tradition. He is young enough to be spared outdated emotional attachments. (Hart's first exposure to politics was as a volunteer in Robert F. Kennedy's 1968 presidential campaign.) He represents one of the booming Sunbelt states whose population mostly comes from elsewhere—America's rootless cosmopolites. He is smart enough to think for himself. And he is ambitious enough to blush a little when people ask if he has thought about running for president.

Hart first came to national attention as the young dynamo who organized George McGovern's presidential campaign in 1970-72. He was attractive and new and he liked newspaper reporters, a combination that was bound to make him into a national figure of sorts. (The reporters took care of that.) But the McGovern identification was misleading. Hart's role in the campaign was organizational, and the Vietnam War was enough of an issue to keep his juices flowing. As for the other issues, as Hart reflected in the 1973 book *Right From the Start,* McGovern had been let down by his own side:

> The best thinkers of the 1930s, 40s and 50s, and even the 60s, were not producing.... Whether this resulted from age, depression, frustration at the nation's ponderous rate of progress, or lassitude, the results were crystal clear: by 1972, American liberalism was near bankruptcy.

Today Gary Hart is a freshman senator campaigning for reelection next year. He is a member of the Gang of 24, the unusually large number of Democratic senators seeking reelection. (Only 10 Republicans are up in 1980, an unprecedented mathematical distribution.) Fear for the fate of the Gang of 24 has persuaded the Senate majority leader, Robert C. Byrd of West Virginia, to make this session of the Senate one of the quietest and least ambitious of modern times. The less they do, Byrd reckons, the less they can be criticized for.



Gary Hart seems comfortable with Byrd's approach. He plugs away at his committee assignments, a fortuitous combination of armed services, environment, and budget, where he can work on the most publicized issues of the day. But he does not believe in legislative solutions to all the country's problems, and he has no great agenda of bills that he wants to pass. This year will be devoted largely to arguing for SALT II and investigating the accident at Three Mile Island (Hart chairs the subcommittee on nuclear regulation).

Hart has devised a legislative initiative on spending that is most fashionable in this Congress. It is a plan for controlling the growth of the federal budget and rewarding the country with tax reductions if real control of spending can be achieved. The idea is to impose some discipline. On the stump Hart likes to say, "If you want the government off your back, get your hand out of the government's pocket." Introducing his spending/tax cut bill this year, Hart described it as "unprecedented, since it requires a degree of budget discipline never before attached to tax cuts. It gives every American a direct and vested interest in reducing the growth of the federal budget."

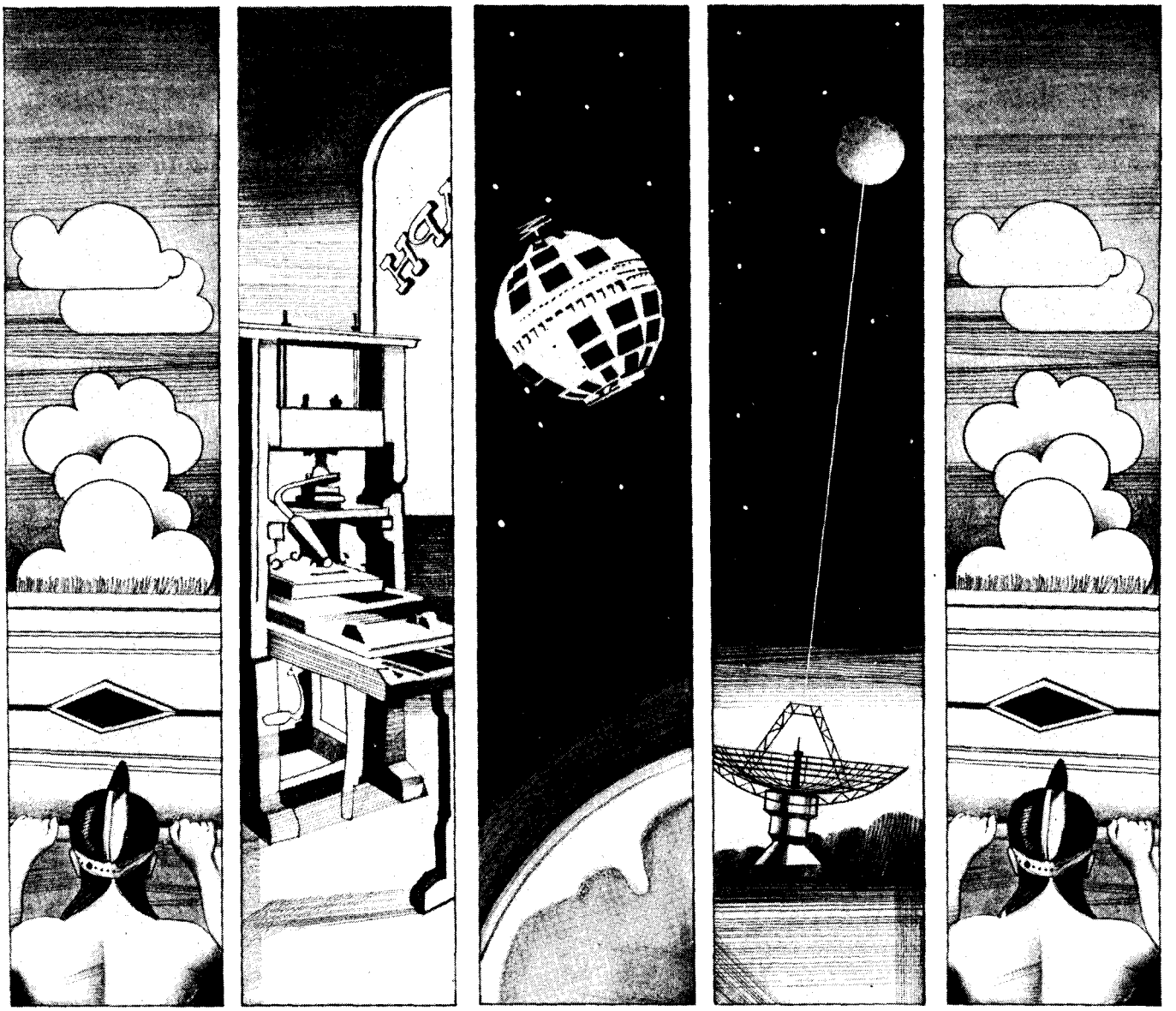
Briefly, Hart's idea is to reduce the speed at which government spending now grows from the rate of inflation plus 2 percent to the rate of inflation plus 0.5 percent. If this were accomplished at once, Hart calculates, federal taxes could be cut 29 percent below 1978 levels by 1982. But Congress and the country would have to agree on the reductions in spending before enjoying any cuts in taxation.

Hart has not listed the government programs that ought to be eliminated or contracted to meet his goals, though he says they must be carefully specified to avoid the disruption that would follow from roughshod, across-the-board reductions. Hart notes that the government spends most of its money on "transfer payments" to the population under social security, Medicaid and Medicare, and welfare programs, and that the cost of these grows faster than other elements of the budget. The "overhead" costs of these programs are too high, Hart argues: "We must deliver more aid and less bureaucracy."

What kind of progressivism is this? Well, it is the only kind one hears much about on Capitol Hill these days. Like many others once known as liberals, Hart talks more about saving than spending. In a conversation in his office recently, he divided the objectives of government into three categories·

"First, you resurrect the Jeffersonian-Jacksonian values of the 19th century—the worth and importance, politically and economically, of the individual against dominant institutions. The gov-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



We can't afford to run out of ideas.

How many ideas do you suppose it took to develop human communications from smoke signals that covered a few miles to satellites and laser beams that reach from here to the moon? Most of those ideas came from college-trained minds and college-based laboratories. Now these vital sources of ideas are threatened—by shortages of money that are forcing colleges to curtail programs, reduce faculty, limit laboratory work, cut down on book purchases for libraries. We must not let this deterioration continue. We can't afford to run out of ideas. Or we may all be back to smoke signals again before we realize it.

Make America smarter. Give to the college of your choice.

Council for Financial Aid to Education, Inc.
680 Fifth Avenue, New York, N.Y. 10019

A Public Service of This Magazine
& The Advertising Council

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ernment has become one of those...."

Second, "We need to protect the gains made by the middle class in the New Deal era"—an era Hart considers ended. This means allowing those who have achieved middle-class status since the 1930s to protect it against inflation, shortages, etc. "You have to respond to people's concerns on their level," Hart said. "You can't just go to people and say, 'Look, you're all wrong about Proposition 13 and the balanced budget, and I'm going to tell you why.' You have to establish first of all that you understand why they feel the way they do, and that you sympathize with that, genuinely."

Third on Hart's agenda for modern government is to remember "the hard-core poor."

Of those three, only the last requires government programs, he argued. The first goal involves continued use of the anti-trust laws, the Federal Trade Commission, and other governmental "umpires and referees," but "you don't create bureaus and agencies to protect individuals from General Motors, General Foods, and general government.

"I don't think you need additional programmatic solutions to the second category either," Hart went on. "There is a need for innovative economic thinking of the sort I've been trying to do....What was needed to get [people into the middle class] isn't what's needed to keep them there.

"The third area is programmatic—how to help people up on the ladder who haven't gotten there. Now perhaps I differ from some of the liberals in my own party in this respect—that I am not for public housing, I'm not for generally what the conservatives call hand-out programs. I am for innovation there too, and that is the guaranteed income plus guaranteed employment approach....

"I haven't done so well by the losers as I probably should have in my term in office. I vote 'right' on most of the things that matter to the losers. And I've introduced my own views, my own versions of national health care and things like that. But I wouldn't try to put myself together with Ted Kennedy. Of course I've only been here a quarter of the time that he has. I probably could have done better."

Hart's somewhat vague, somewhat defensive observations convey a good sense of the new, pragmatic progressivism. Hart is looking for a new politics to suit what seems to him to be a new phase in the country's history. "We are in a period of some confusion. I think it's wrong to interpret it as conservatism or turning to the right or any of that business. The economic engine has just sort of run out of gas, and people are milling around."

The central dilemma for politicians like Hart is the ever-growing rate at which Americans are deciding not to bother with the political process. The Senate Democratic Campaign Committee, which is running survival seminars for political aides to the Gang of 24, has noted that the 1978 Senate race in Texas could be reported like this:

Senator John Tower (R) 13.1 percent.

Robert C. Krueger (D) 13 percent.

Those are percentages of the voting-age electorate. Only 26.1 percent of them decided to cast a ballot. The groups that stayed at home in the largest numbers were poor blacks and Chicanos—the sort of voters who made the New Deal coalition possible. Nationally, about 38 percent of the population voted in 1978.

Low turnouts naturally favor haves over have-nots. They enshrine middle-class politics. Krueger, for example, pitched his campaign against Tower at the Texas middle class, emphasizing that he was a good conservative who would protect their values—and their standard of living. No doubt this tactic was based on the belief that the middle class would determine the winner. It was also a self-fulfilling prophecy. Poor Texans apparently concluded that Tower versus Krueger made no real difference, so they skipped the contest altogether.

Asked about the ever-growing rate of nonparticipation, Hart expressed despair. "I don't know what to do to motivate the nonparticipators except be as honest as you can, make yourself as available as you can, state your views as clearly as you can. It's a great frustration to me. I don't know what to do about it."

Hart agreed with the conventional wisdom in Congress that low turnouts strengthen the single-issue groups like anti-abortionists that seem to generate the most voter enthusiasm these days. Low turnouts increase the danger that "accidental issues" like unexpected gasoline shortages or crop failures could determine a politician's fate, he said. Low turnouts make Gary Hart nervous.

So he is trying to combine middle-class politics and traditional liberalism. At the same time he cultivates an image as an honest, straightforward, and energetic politician, believing that these characteristics may do more to please voters than his positions on issues that most people don't seem to understand.

Hart said he thought traditional—and healthy—American skepticism may have been so soured by Watergate and other recent national traumas that it has become "European cynicism."

"I hope not," he went on. "On my bad days I tend to think we have become Europeanized. But even if it is temporary, the 'temporary' is 20 years long, in my judgment. We're paying for Richard Nixon's sins."

—Robert G. Kaiser

Mr. Kaiser covers the Senate for the Washington Post.

Reader's Digest COMMAND PERFORMANCE

Partial Listing of Selections and Artists

Record One: ***Curtain Up***
The Barber of Seville Overture, Metropolitan Opera Orchestra, Erich Leinsdorf, Conductor; *Die Fledermaus* Overture, Vienna State Opera Orchestra, Oscar Danon, Conductor; *Don Giovanni* Overture, Chicago Symphony Orchestra, Fritz Reiner, Conductor.

Record Two: ***World Famous Arias***
Largo al factotum—*The Barber of Seville*, Robert Merrill; Mi chiamano Mimì—*La Bohème*, Anna Moffo; Che gelida manina—*La Bohème*, Richard Tucker; Un bel di—*Madama Butterfly*, Leontyne Price; Celeste Aïda—*Aïda*, Placido Domingo; Habanera—*Carmen*, Leontyne Price; La donna è mobile—*Rigoletto*, Alfredo Kraus; Bell Song—*Lakmé*, Anna Moffo; Evening Star—*Tannhäuser*, Sherrill Milnes; Vissi d'arte—*Tosca*, Leontyne Price; E lucevan le stelle—*Tosca*, Jussi Bjoerling; Musetta's Waltz—*La Bohème*; Mary Costa, Anna Moffo, Robert Merrill.

Record Three: ***Best-Loved Duets***
Love Duet, Act I—*Madama Butterfly*, Leontyne Price & Richard Tucker; Barcarolle—*The Tales of Hoffmann*, Montserrat Caballé & Shirley Verrett; Love Duet, Act I—*Tosca*, Zinka Milanov & Jussi Bjoerling; Final Scene—*Carmen*, Leontyne Price & Franco Corelli.

Record Four: ***Rousing Choruses***
Anvil Chorus—*Il Trovatore*, Robert Shaw Chorale & Orchestra; Soldiers' Chorus—*Faust*, Robert Shaw Chorale & Orchestra; Pilgrims' Chorus—*Tannhäuser*, Norman Luboff Choir, New Symphony Orchestra of London, Leopold Stokowski, Conductor; Bridal Chorus—*Lohengrin*, Robert Shaw Chorale & Orchestra.

Record Five: ***Gala Performance***
Toreador Song—*Carmen*, Robert Merrill; O patria mia—*Aïda*, Leontyne Price; Drinking Song—*La Traviata*, Montserrat Caballé & Carlo Bergonzi; Quartet—*Rigoletto*, Anna Moffo, Rosalind Elias, Alfredo Kraus & Robert Merrill; The Flower Song—*Carmen*, Franco Corelli; Casta diva—*Norma*, Montserrat Caballé.

Record Six: ***Dances from the Opera***
Dance of the Comedians—*The Bartered Bride*, National Symphony Orchestra, Howard Mitchell, Conductor; Dance of the Apprentices and Entrance of the Mastersingers—*Die Meistersinger*, Chicago Symphony Orchestra, Fritz Reiner, Conductor; Gypsy Dance—*Carmen*, Leontyne Price, Vienna Philharmonic Orchestra, Herbert von Karajan, Conductor; Bacchanale—*Samson et Dalila*, Boston Pops Orchestra, Arthur Fiedler, Conductor.

Record Seven: ***Pageantry and Splendor***
Triumphal March—*Aïda*, Boston Pops Orchestra, Arthur Fiedler, Conductor; Magic Fire Music—*Die Walküre*, Boston Symphony Orchestra, Charles Munch, Conductor; Ride of the Valkyries—*Die Walküre*, Symphony of the Air Orchestra & Women's Chorus, Leopold Stokowski, Conductor; Prelude to Act III—*Carmen*, Vienna Philharmonic Orchestra, Herbert von Karajan, Conductor.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Reader's Digest gives you the best seat in the house!

For a Command Performance of Opera's most glorious music and glittering stars... FREE for 7 days!

Here they are. The greatest moments from "Carmen," "La Bohème," "The Barber of Seville," "Tosca," "Aïda," and many others. Overtures, duets, arias, choruses, all the splendor and romance of the world's most glamorous productions. The most beautiful opera music and the greatest performances ever recorded.

This is what Reader's Digest brings you in COMMAND PERFORMANCE ...the largest collection of peak moments of opera ever presented. 67 selections in all. Imagine! Almost five hours of supreme listening pleasure. And we invite you to audition these superb performances as our guest for 7 days.

COMMAND PERFORMANCE brings you the greatest voices singing the world's most enduring melodies.

You'll hear such musical gems as Largo al factotum from "The Barber of Seville" sung by Robert Merrill. A heart-rending performance of Un bel di from "Madama Butterfly" by Leontyne Price. Placido Domingo in a glorious Celeste Aïda. Anna Moffo's memorable Mi chiamano Mimì from "La Bohème." Montserrat Caballé and Shirley Verrett together in the Barcarolle from "The Tales of Hoffmann." And the immortal Jussi Bjoerling's exalted tenor in E lucevan le stelle from "Tosca." (See adjoining column for a partial list of artists and selections.)

Whether you order the seven full-spectrum stereo records, the four double-length stereo 8-track tapes, or stereo cassettes, COMMAND PERFORMANCE is a remarkable listening experience.

Enjoy it as our opera guest for 7 days'—free trial. If, for any reason, you aren't thrilled, return the collection within 7 days and be reimbursed for return postage. See order form for details and mail it today.

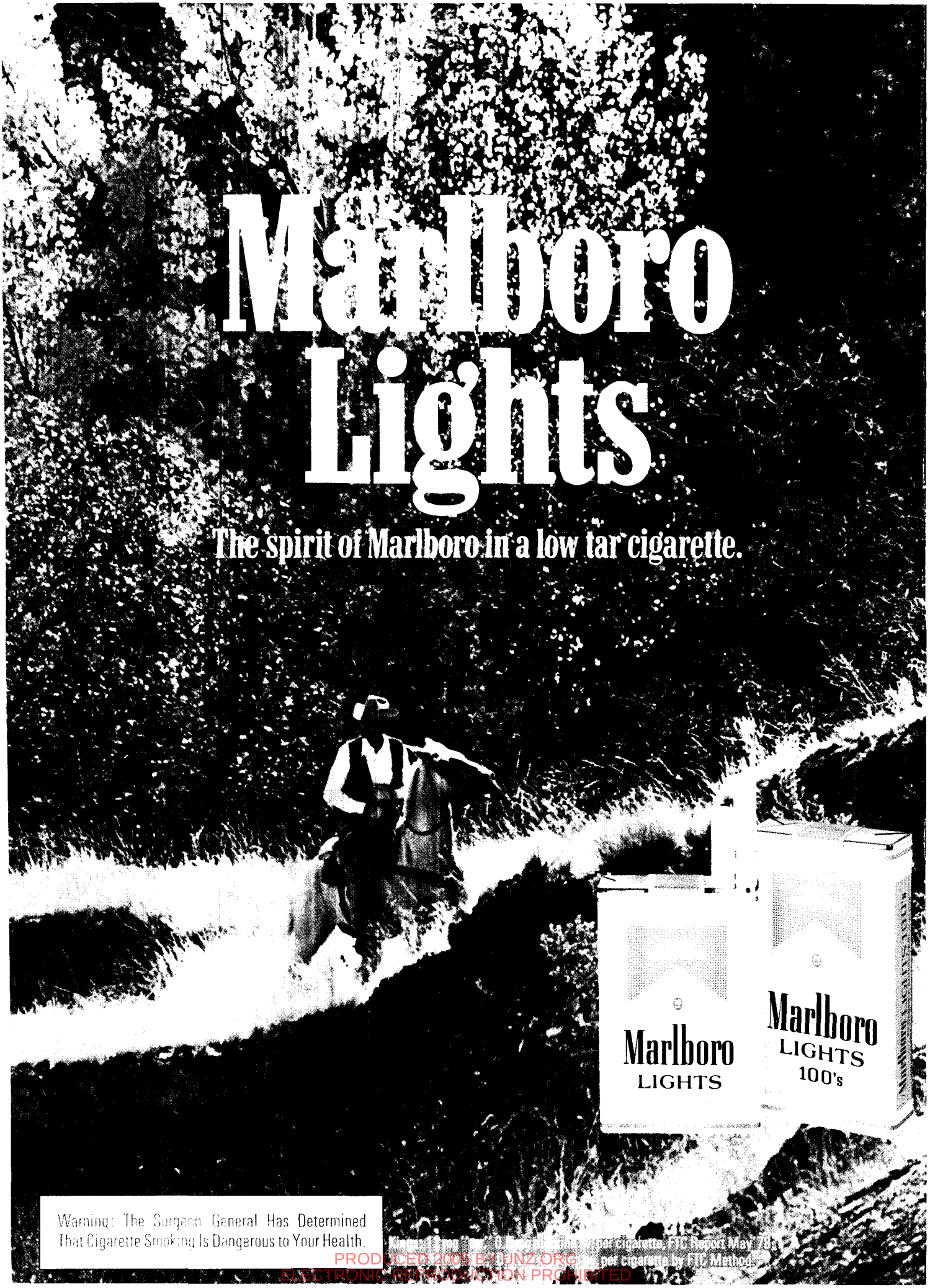
AVAILABLE ONLY FROM READER'S DIGEST. NOT SOLD IN STORES ANYWHERE.

Save time. Order by telephone. Call TOLL FREE 800-453-2444.
(In Utah: 800-662-2500.)

Reader's Digest

Not available in Canada. If card has been removed, write to Reader's Digest, Pleasantville, N.Y. 10570

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



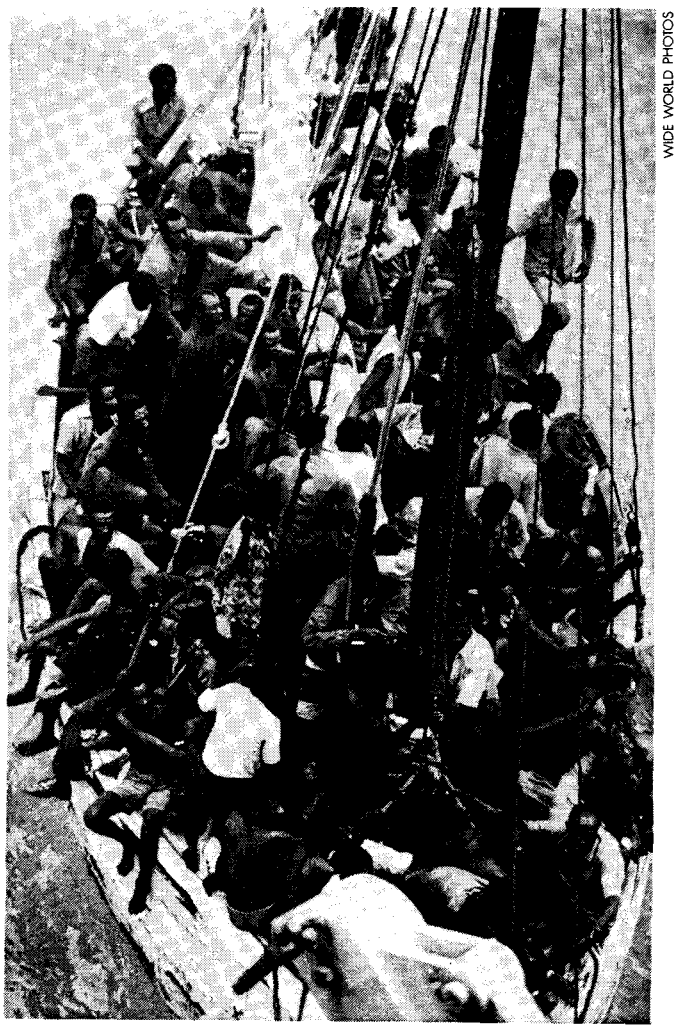
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

REFUGEES ADRIFT
Barred From America's Shores

by Kevin Krajick

IF THEY ARE GOING to deport me, it is better that they kill me right away here," said Joseph Gabriel, speaking in Creole through an interpreter. "I will die when I get there anyway." Gabriel (not his real name) paid a boat captain $2,000 to smuggle him from his native Haiti to the coast of southern Florida. He borrowed the money from a cousin who immigrated illegally to New York several years ago. Gabriel said his father was killed by the government for political activities, and he was afraid that he would be next. On December 28, 1978, he, the smuggler, and three other Haitians were caught by the U.S. Immigration and Naturalization Service (INS) when they landed on the coast of Florida. Now the INS is trying to send Gabriel back, along with 8,000 other Haitians in the Miami area who it says are here illegally.

But the Haitians have banded together to fight their deportation with litigation and political pressure. To Florida INS officials' dismay, they have succeeded so far.



WIDE WORLD PHOTOS

Over 100 Haitian refugees struggle to stay on a sinking boat.

The "Haitian problem," as it has become known in Miami, involves moral and political questions that will eventually have to be answered by Congress and the federal courts. It will not only affect the Haitians in Miami and many of the estimated 75,000 Haitians illegally in New York, but it will have more important implications for U.S. immigration policy toward other poor countries controlled, like Haiti, by right-wing dictatorships.

The dispute concerns whether the Haitians are fleeing political persecution or are victims of intense poverty. The U.S. is bound by international protocol to let political refugees stay. But the Haitians, according to their supporters, are the victims of the U.S. government's double standard as to who should be let into the country on political grounds. Under a set of regulations left over from the Cold War, nearly anyone who comes from a Communist country or from the Middle East is a "political refugee" and receives favorable consideration for admission to the country. Such individuals reach American shores over and above the legally mandated quota of 17,400 refugees per year, through the Attorney General's "parole" authority. Three to four thousand East Europeans are admitted annually without being processed through the European INS center. Two thousand released Cuban prisoners and their families have entered the United States from Havana since August. During the last fiscal year, 30,000 Russian Jews arrived in this country. And we have already accepted 210,000 Indochinese refugees, the largest number of any nation in the world with the possible exception of China.

But those claiming asylum from right-wing governments, no matter how blatantly oppressive, have had a far more difficult time gaining entry, since they must prove with documents and witnesses that they *personally* will be subject to persecution if they return. The Haitians and a coalition of lawyers and church groups have been fighting to validate the Haitians' claim that they are fleeing what they say is the oppressive and murderous government of Jean-Claude "Baby Doc" Duvalier, the country's hereditary "president for life."

When the Haitians arrive in the U.S., they are often greeted with little more courtesy then the Vietnamese who land in Indonesia or Malaysia. They are jailed and, it is alleged, sometimes beaten and tear-gassed while behind bars. The Immigration Service, whose job it is to hear political-asylum cases, has been accused on numerous occasions of walking over the Haitians' rights as landed aliens so that they can be deported as quickly as possible. Nevertheless, efforts of a group of volunteer immigration lawyers, the Na-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

tional Council of Churches, and some Roman Catholic clergy have temporarily prevented the INS from sending back all but 550 of the 8,000 Haitians caught since 1974. Usually only a few dozen of these known illegal Haitians are in jail at any one time. Some have been locked up as long as 18 months pending hearing, but most get out within a few weeks when members of the legal Haitian community post bond for them or offer them a place to stay and a promise to the INS that they will show up at later hearings.

Like the Vietnamese "boat people," the poorer illegal Haitians cram themselves onto the open decks of broken-down fishing boats for the 800-mile voyage to Florida. They often bring no more than a bundle of clothes. They risk drowning. Dozens, maybe hundreds, have died when their old and overloaded boats have capsized or sprung a leak. Sometimes they pay a ship captain to take them to Florida and are then murdered on the high seas because the owner does not want to risk confiscation of his boat by landing in U.S. territory. On August 13 at 5:29 AM, two West Palm Beach police officers spotted a smuggler's boat a quarter mile offshore and watched, horrified, as the panicked smugglers allegedly threw small children overboard and forced the adults out of the boat. Five children and a young mother drowned.

Haitians who are better off fly to the U.S. on tourist visas and simply stay on after the visa has expired.

However they arrive, they are considered illegal aliens. Illegals like Gabriel say they live here under the constant shadow of fear that U.S. authorities will finally succeed in sending them back.

STATE DEPARTMENT OFFICIALS have steadfastly maintained in almost all cases that if any Haitians die when they are deported, it is because of the starvation and disease that plague the island, not because of political oppression. Most Haitians, they assert, are economic, not political, refugees. Haiti, they point out, is the poorest nation in the Western Hemisphere. It is one of a handful of nations in the world that economists consider the "fourth world." There is little industrial or economic development and none on the way. Three-quarters of the children in Haiti suffer from malnutrition. Eighty percent of the adults are illiterate. U.S. aid officials proposed an $80 million economic development program for Haiti this year, but then withdrew the offer when the Haitian government refused to change corrupt budgeting practices. Officials of private organizations administering aid have estimated that 20 to 40 percent of the government's income goes into the private accounts of the Duvalier family.

Haitian expatriate leaders in this country protest that the Haitian issue cannot be separated neatly into economics and politics. They say strikes are repressed by the government with beatings and jailings, and the poverty of most of the people in the country is forcibly maintained by a tiny ruling class. The U.S. government ignores this oppression, they say, because most of the few industries in Haiti use the cheap labor to make such things as underwear, wigs, and stuffed toys for American markets. Haiti is the world's number-one producer of baseballs. No one in Haiti plays baseball.

A deeper reason may be that Haiti, with its terrible poverty, and the strong evidence of official terrorism, is a country ripe for revolution. Critics of America's Haitian policy say that the Department of Defense is afraid of "another Cuba" if the Duvalier regime is overthrown and replaced with a more leftist government. "Any admission by the American government that the Haitians have a valid claim for asylum because their country is run by a brutal dictatorship is clearly going to destabilize Duvalier, and they don't want that," said Ira Kurzban, a Miami lawyer who is helping lead the litigation on behalf of the Haitians.

Privately, U.S. officials pose an equally complex argument. Many countries, they say, are afflicted by insane political terrorism and horrible poverty. They fear that if they admit the Haitians as political refugees, millions from the many other poverty-mired right-wing dictatorships will press their own equally forceful claims, and a massive invasion will inevitably ensue.

"It is a certainty that Haiti is ruled by an oppressive and terrible government where you do find genuine political refugees," said a State Department official who asked not to be identified. "But that fact does not entitle everyone there to an umbrella status as refugee....We have to go on a case-by-case basis....The question is, Can we take everyone who is living under oppression?"

In July, five black members of Congress condemned the INS for "discriminatory" treatment of the Haitians, and called on the Attorney General and President Carter to reconsider the present policy.

One particularly unfortunate boatload of 47 Haitians was quickly rounded up by police on May 7 when they landed in the worst of all possible places: Miami's Dodge Island Seaport, right in front of a security post and 25 feet from a big U.S. Customs house. The same day, they were driven in one of the Border Patrol's two second-hand buses to the place where many apprehended Haitians receive their first taste of America: a dingy cell block at the Collier County Prison Stockade in Imokalee, Florida. The trip to Imokalee must rank among the most bewildering experiences of their lives.

About 120 miles west of Miami on one of the two small roads through the wild Everglades, Imokalee is about as close to the middle of nowhere as one can be in Florida. The prison has gray concrete floors and crumbling foam mattresses. The thinly populated county is glad to rent out its vast and almost deserted jail to the INS for $10 per prisoner per day.

The guards at Imokalee do not speak a word of Creole, and most of the Haitians don't speak a word of English. The near-

M. BOGRE/SYGMA (2)

Police conduct a search in Haiti; near Miami, 60 refugees are put in the same cell for indefinite periods.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

est Haitian-English interpreter is in Miami. (Creole is a unique language, blending elements of French and African dialects. The ruling class in Haiti speaks only French, which is incomprehensible to the majority of Haitians.)

So the Haitians are left pretty much to themselves in their separate cellblock except at mealtimes, when guards, waving and gesticulating, guide them to the mess hall. There they eat better than they ever did at home. They rarely see anyone from the outside who can explain in their language what is happening to them.

Things are not always quiet at Imokalee or at the several other county jails where Haitians are imprisoned. According to sworn affidavits given by four Haitians, detainees were beaten in November 1978 by guards at Imokalee and immigration officers when they organized a hunger strike. Shuttled around to various other jails in southern Florida over the next three months, the group organized other strikes to extract information from INS about what was happening to them. Two days into their last strike, on Saturday, February 24, 1979, they were taken to a jail in Fort Pierce, Florida. There they were crammed 12 to a cell, they say, and the cell floors were littered with garbage and feces. The Haitians banged on their bunks to protest the conditions. The guards' response was to tear-gas them twice, assert the Haitians. Finally, most of the prisoners were released on bond in early March, shortly after four of their number had been hospitalized from the effects of hunger.

Another jail incident: An eight-year-old Haitian girl was imprisoned in the West Palm Beach jail for three weeks last November after being captured along with a boatload of other illegal immigrants. She was freed after a Haitian priest and nun discovered her in the jail, weeping for her missing father. INS commissioner Leonel Castillo described the girl's incarceration as a "screw-up."

John Eldred, head of detention for the Florida INS office, said he had no knowledge of beatings or gassings.

But James Lester, the warden at the Imokalee jail, readily admitted that his men and the immigration officers had beaten the Haitians. "They didn't want to move when we told them to move," said Lester in an interview at the jail. "We had lots of fun there for a few minutes. There was some bloodshed and we cracked some heads." Lester then pointed the way down a corridor to where most of the Haitians who had been apprehended the week before at Dodge Island were being held. "Now that bunch, they haven't give us no trouble yet."

When a reporter walked through the sliding gate at one end of the cellblock in Imokalee, the 42 Dodge Island Haitians who were there crowded around in a tight circle, hushed and wide-eyed, as if they were imprisoned on a strange planet and expected to hear some important news. Most were barefoot and wearing the clothes they had been arrested in the week before. Somehow, through a combination of broken English, French, sign language, and some Spanish, interpreted by a Mexican-American prisoner, they communicated.

Joseph Zenon, a tall man in his late twenties, had two possessions besides the scanty clothes on his back: a bar of Zest soap which he shared with another inmate and a folded, worn mimeo sheet given to him by the INS which he kept in his pocket. It informed him that he was considered a "deportable alien" and that he would have a preliminary hearing within seven days.

Zenon and the others were bewildered by the paper. They said they wanted a job, any job. They knew there were plenty of jobs in Miami because friends and relatives who lived there had written and told them so. They thought America was free. They could not understand why they were locked up. No one had told them how long they would be there, although they asked often.

"You let us out soon?" asked a tiny young man with warm brown eyes. He did not understand the purpose of the visit.

Another man volunteered that he had seen huge fields of tomatoes growing on the side of the road during the bus ride to the jail. He would pick tomatoes all day for nothing and sleep on the ground if they would let him go free, he said.

WIDE WORLD PHOTOS

A refugee in Miami after nine days without food and water.

A slight young man dressed only in a pair of ragged black trousers outlined the economic incentives for emigration from Haiti. "In Haiti much problem. Father hungry. Mother hungry. My family *hungry*. I come here to help myself. Help my family."

But politics is the ground on which their application for residency must eventually rest.

NO ONE DENIES THAT torture and murder were the pillars of government in Haiti after François (Papa Doc) Duvalier appointed himself "president for life" in 1957. When his son, Jean-Claude, known as "Baby Doc" inherited the presidency in 1971 at age 19, blatant persecution dropped off. The U.S. and France stepped up military aid on the condition that certain standards of human rights be maintained.

Haitian leaders in America assert that the "liberalization" that took place under Baby Doc is a facade. "They do not shoot people in the streets anymore, and they do not hang opposition leaders publicly," said Father Antoine Adrien, a Haitian priest living in Brooklyn. "But people do disappear." Newspapers do not print anti-Duvalier articles. To produce a play in Haiti, you need the approval of three government agencies.

Significant numbers of Haitians began arriving on Florida's shores in 1972, well after Baby Doc took over. Many were denied even so much as a hearing on their political-asylum claims. They were also denied the representation of lawyers at hearings.

Eventually, the Haitians gained the sympathy of American legal and religious organizations. The organizations began to insist that the INS take the Haitians' claims more seriously. The INS was intransigent. Finally, in 1977, as a result of a lawsuit pending before the Supreme Court, the INS agreed to give the Haitians hearings and allow legal representation.

But the INS continued to deny asylum to almost all Haitians, and has constantly maneuvered to find a way to deport those who are here, with a minimum of legal process. According to INS records, only 58 Haitians have been granted political asylum since 1972. One of the most powerful weapons of the INS has been its stringent rules requiring documentation of specific persecution. "How do you prove that your brother was killed by the government if he just disappeared one day? They tell you that you're paranoid," said Sue Sullivan, who works with the Haitian Refugee Project in Washington, D.C.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

INS officials admit that the only Haitians who receive political asylum are well-known civic leaders who have spoken out against the government.

But the bulk of the Haitian immigrants, mostly peasants, claim that much of the most terrible persecution happens arbitrarily on a local, decentralized level, often without political motivation. They say the state police, called the *ton ton Macoute*, are often controlled more by rural village chiefs than by the president. The chiefs use the *ton ton Macoute* to intimidate local business or political rivals. The *ton ton Macoute* use their position in turn to plunder the peasants of businesses and goods. There is also strong evidence that more centralized, political oppression also exists in Haiti.

Throughout the early 1970s, hundreds of arrests of students who had studied abroad were made by national police, apparently on the suspicion that they opposed the Duvalier government. In November 1977, Amnesty International obtained from ex-detainees who had been expelled from Haiti a list of over 100 prisoners who had died in detention. The organization's 1978 annual report states, "Arrests still take place without legal safeguards and are often carried out by the security militia....There are still many hundreds of political prisoners who have not been accounted for, dead or alive....Haiti has one of the world's highest mortality rates among detainees."

During the last elections in Haiti, this past February, recently exiled Haitians report that most of the few political candidates who dared run against Duvalier-supported politicians were forced by the *ton ton Macoute* to withdraw; a few were exiled.

WIDE WORLD PHOTOS

A family found by the Coast Guard drifting off the Bahamas.

THE FATE OF EXILES claiming political asylum in the U.S. who are deported to Haiti is uncertain. In May, the State Department sent a team of investigators to Haiti to determine what had become of 550 Haitians that the U.S. had deported over the last several years. Like an investigator that U.S. lawyers working for the exiled Haitians had sent down the month before, the State Department investigators were unable to trace many of the deported Haitians. However, they did not interpret this to mean, as the lawyers did, that some of the returnees had been jailed, killed, or were in hiding. Leonard Leopold, a trial lawyer for the INS, said "it is being contemplated" that the State Department will be used as evidence in future asylum hearings to support the contention that deportees face no danger if they are sent back.

A report issued in December by three lawyers' groups in Washington, D.C., and New York presented strong evidence that in many of the hearings and prehearing procedures already held for Haitians, the INS, in its zeal to deport them as a group, has systematically deprived them of due-process rights. The Lawyers' Committee for International Human Rights, The International Human Rights Law Group, and the Washington Lawyers' Committee for Civil Rights jointly reported after an investigation that in order to expedite a sudden glut of cases last summer in Miami, the INS held an average of 60 and sometimes as many as 150 hearings a day. The seven lawyers working for the Haitians at that time pointed out that it was impossible for them even to be present at all the hearings, much less to prepare for them.

The report says that during prehearing interviews, where crucial evidence is taken for the hearings, INS employees routinely listened to detailed reports by the Haitians of their troubles with government authorities. But if the Haitians did not have documentary evidence of persecution, the interviewers simply wrote "no" in the space for that question without even including the person's comments.

The report states that the INS did everything it could to keep lawyers from seeing the Haitians and offering them help. It allegedly denied them access to hearing waiting rooms, harassed them, and threatened them. The INS justified this by saying it was improper for the lawyers to "solicit business" on public property, though the lawyers work almost exclusively on a volunteer basis.

INS officials deny that anyone's rights were violated. "All of them were notified of their right to an attorney ... and given access to telephones to call anyone they wanted," said Vern Jervis, an INS spokesman in Washington.

The growing group of lawyers working for the Haitians is constantly filing new lawsuits to stave off pending deportations. Deportation hearings are being held as of this writing, but it may be months or years before the Haitians have exhausted their appeals.

Raymond Morris, district director of the INS in Florida, is angry about the legal tangle. He said that he believes most of the Haitians come here not even knowing about the political-asylum provisions. All they know, he said, is that there are more jobs in America than there are in Haiti. "Once we catch them, the lawyers come to the jail and prime them," he said. "The lawyers teach them the magic words 'political asylum,' and suddenly they're turned into political refugees."

Other agents feel more sympathy. "It takes a lot of balls to come across all that water in a rickety little boat," said border patrol agent Truman Carr. "We ought to do something for them in their own country so we wouldn't have to round them up here."

"I feel sorry for them," said Fred Alexander, an INS investigator. "I'd do the same thing in their place.... But I sincerely feel that we're better off enforcing the law as it stands. Until Congress and the American people resolve this issue some other way, I'm going to continue enforcing the law."

Kevin Krajick is an associate editor at Police *magazine.*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

How to Mangle a Masterpiece

The Sad Story of The Houghton Shahnameh

by Eleanor Munro

COURTESY OF HARVARD UNIVERSITY PRESS

"The Death of Zah-Hak," the last painting by Sultan-Muhammad (assisted by Mir Sayyid-'Ali) for the Shahnameh.

ONE OF THE bitter results of political and economic instability has always been the loss of works of art: sculptures, destroyed; paintings, burned or abducted. But there is another kind of depredation against the artifacts of culture that is more calculated than violent and is accepted without much comment as an inevitable by-product of free enterprise. I mean the offering for private sale, in a wildly inflated market, of works that can be said to belong, by their transcendent historic value, to the whole family of man. The danger and the evil are at least threefold in these events. Works of such complexity may be too awesomely precious to be sold to a single buyer, so the thing is dismembered. Then the separate parts, like the stamps, coins, and gems they have come to resemble, only too often disappear from the light of public consciousness they had briefly entered, to become the ghost-population, not of royal tombs or treasuries, but of bank vaults and armored private salons.

Meanwhile, in our mixed capitalist-welfare state, the buyer or seller of a work of such magnitude can receive so much help from the tax system in documenting and conserving the object, that its later sale to another private individual (instead of a museum where it would return profit to the taxpayer) raises questions of conflict of interest. Under these circumstances it is not surprising that an aura of secrecy and troubled conscience surrounds this kind of "collecting," and for good reason.

A case in point, avidly gossiped about in art circles today but unknown to the general public, is the saga of a massive and magnificent Islamic manuscript of the 16th century, now known throughout the art-dealing world as *The Houghton Shahnameh*—ironically, since as an entity it has ceased to exist during Arthur

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A. Houghton, Jr.'s ownership of it.

The *Shahnameh* is the legendary history of the kings of Persia, compiled from oral tradition back in the 10th century by the poet Firdowsi. Like Homer, Firdowsi envisioned the grand sweep of his heroes' encounters with the powers of darkness. Couplets flowed from his pen until they numbered 30,000 and still he had not told all the ways of Man among the dragons of greed and the mad elephants of desire. Too, Firdowsi himself suffered from Man's un-conscience. He lived to be old, but he never received more than a pittance from his patron in appreciation of his long labors. Both the poet's plight and the themes of the *Shahnameh* are recounted in the introduction to a catalogue issued this summer by the London art dealers Agnew & Sons, for a small but jewellike show of 17 Islamic paintings of the 16th century illustrating Firdowsi's epic. This little show may have appeared to unknowing visitors a mere bubble on the massive flow of the art market, but it gleamed with the reflected light of a much larger loan-exhibition at the British Library, called "Wonders of the Age: Miniature Paintings from 16th century Royal Safavid Manuscripts" (at the National Gallery, Washington, D.C., from December 16 to March 2; and at Harvard University's Fogg Museum, Cambridge, from March 29 to May 18). And that show, in turn, will both derive and shed interest from and onto a major American book-publishing event in the spring of 1980. This is the publication, after 16 years' labor and delay, by the Harvard University Press, of a study of *The Houghton Shahnameh*, illustrated with its fully 258 miniature paintings (21 in color, the rest in sepia), with texts by two Islamic scholars on the staffs of the Fogg and Princeton University.

These events may also make readers think of the exhibition, back in 1972, at New York's Metropolitan Museum, of 78 paintings from *A King's Book of Kings.* Colorplates were made of some of these; they were published in museum bulletins and, yearly since, have appeared in one or another book, booklet, catalogue, or calendar on sale in the museum's profit-making shop. A color film was made and a mass-produced book was issued. In 1975, the museum's new Islamic galleries opened with fanfare, providing installation for a changing group of the paintings.

The above-mentioned *Shahnameh*, from which in recent years have been separated out the 17 pages at Agnew, 38 of those in the traveling loan-show, all 78 at the Metropolitan, and an unknown number of others sold quietly and privately, was purchased by Houghton in 1959 from the estate of the late Maurice de Rothschild. He had been pointed to the find by two experts at the Fogg: John Coolidge, then director, and young Stuart Cary Welch, then an assistant (now curator) in the Islamic and Indian painting department, who had known since childhood of the existence of a "mystery" manuscript said to surpass all others in the field. Since then, that unknown mystery manuscript has, thanks to the scholarly and publicity mills of several of this nation's major tax-assisted institutions, become known far and wide (and to the art market) as a work of extraordinary historic, and also monetary, value.

The work was unique, as complex and coherent as, some claimed, the Sistine Chapel. Because of its size (a related manuscript also sold from the Rothschild estate at the same time has but 3 paintings; no other known *Shahnameh* has as many) it was considered an encyclopedia of various artists' hands and also of the different styles of the two major cultural centers of 16th-century Persia. Moreover, its provenance was indisputable, and it was in pristine condition. Since its fabrication in the court of the youthful Shah Tahmasp in the city of Tabriz, and its later festive donation by the aging shah to the Ottoman sultan in Istanbul, the book had lain in the Topkapi Palace Treasury. In the late 19th century it was somehow spirited to Europe. When Houghton came into the picture, almost nothing was known of the work except by hearsay. As a buried city brought to light, scholars were eager to study it in its totality. Inevitably, it was thought that Houghton would donate the work to an institution where it could be conserved at least as devotedly as it had been by the Turks, and also be made available to students and the public, as becomes a democracy. Only the site was thought to be in doubt. Houghton had already given his alma mater, Harvard, the library that bears his name. There was also the Fogg, under whose aegis he had been steered to the purchase. There was also the Morgan Library, the Metropolitan, the Library of Congress. Indeed there were museums around the world. Curators, trustees, directors, and scholars now began to polish their company manners in hopes of winning the prize.

The complete work was as coherent and complex as, some said, the Sistine Chapel.

As a director of Corning Glass Works and principal patron of its "art" offshoot, Steuben Glass, Arthur Houghton has long been an advocate of fine American craftwork. In line with this interest he set in motion the making of a limited-edition reproduction of the paintings in the book, with scholarly texts and translations. To this end he convened a number of leading printers and designers of the time, among them Arthur Jaffé, a Viennese-born master color printer; Harold Hugo, collotype-printer sans pareil; Peter Oldenberg, graphic designer, often for the Metropolitan; and others. Houghton would pay for the plate- and paper-making, proof-correcting, eventually the printing and binding. Staff work would be contributed by the Harvard University Press and the scholarship by individuals connected with institutions. One was Welch, already beginning to comb the more than 50 rolls of color and monochrome pictures he had shot of the paintings. The other was Welch's friend and co-Islamicist, at Princeton, Martin B. Dickson, who, while carrying a full teaching load there, would turn out, with scholarly meticulousness, translations and historic and literary commentary.

At this point, the book had to be taken apart for plate-making. It was brought, therefore, from the Houghton Library, where it had been deposited for safekeeping, to the Morgan Library in New York. There it was handed over to an unassuming but expert staff bookbinder, Charlotte Ullman. It was, she was aware, a "very good manuscript" but nothing out of an ordinary day's work for her. "It's easy to rip up a book," she says dryly. You simply open each group of infolded pages or "gathers," snip the thread, and draw them apart. She did the task during her lunch hours and in spare moments between other jobs. There was, she recalls, no need to cut the painted pages apart; they had been bound in singly. Overlaid sheets, added by the Turkish librarians with translations and comments on the paintings, had been most scrupulously attached.

No one has confirmed the statement Mr. Houghton made to me when we spoke about the destiny of the work, that it had already been separated and rebound in the 19th century and that, therefore, what ensued was of no great historic matter.

Group by group, then, the painted pages were sent to the plate-makers. Proofs were eventually drawn and corrected by Fogg and Harvard University Press staff. As the original pages were returned to the Houghton Library, another employee there was delegated to replace them in the unwieldy stack of loose pages. By 1965, the technical work was done. The finished prints, 750 of each for an edition of that number, were stored in wooden boxes to await the texts of Welch and Dickson. Meanwhile, small groups of the paintings, now framed in silk mats, began to appear on exhibition here and there: at the Grolier Club in 1962 (of which Houghton was an officer), at a St. Paul's School benefit show at Knoedler Galleries in 1968, and at the

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Morgan Library and Asia House in 1970. There were also sojourns at Houghton's two homes, in Manhattan and Wye Plantation in Maryland. For a while, the collector suffered from shingles and his manuscript, in the words of one who visited him then, "provided some consolation in his pain."

HOUGHTON IS A bibliophile and a patron of many cultural institutions. He has been a curator of rare books at the Library of Congress, the honorary curator of the Keats Collection at Harvard, and an officer or trustee of the Morgan Library, the Metropolitan Museum, and the New York Public Library. He is, however, also a collector, and as the famous rare-book dealer H. P. Kraus (who has both sold to and bought from Houghton) says in a recent memoir, "The urge to sell comes to many collectors, especially in a bull market."

By 1970, Houghton, sensing a bull market or for personal reasons (he had been divorced, and remarried in 1973), had indeed begun a long process of divesting himself of some tangible holdings and accumulating both capital and tax credits. That year, he sold his Gutenberg Bible to Kraus for, reportedly, between $1 and $2 million, the highest price paid for a book at that time (see *SR*, June 24, 1978). In the next few years, he would donate his Maryland mansion to the tax-exempt Aspen Institute and begin a series of reductions of his rare book collections. One two-day sale, in June of this year, brought over $3 million for the biggest book sale "ever." It was, it seems, around the time of the Gutenberg sale that he determined, in deepest confidence, to make the first irrevocable encroachment upon the *Shahnameh*.

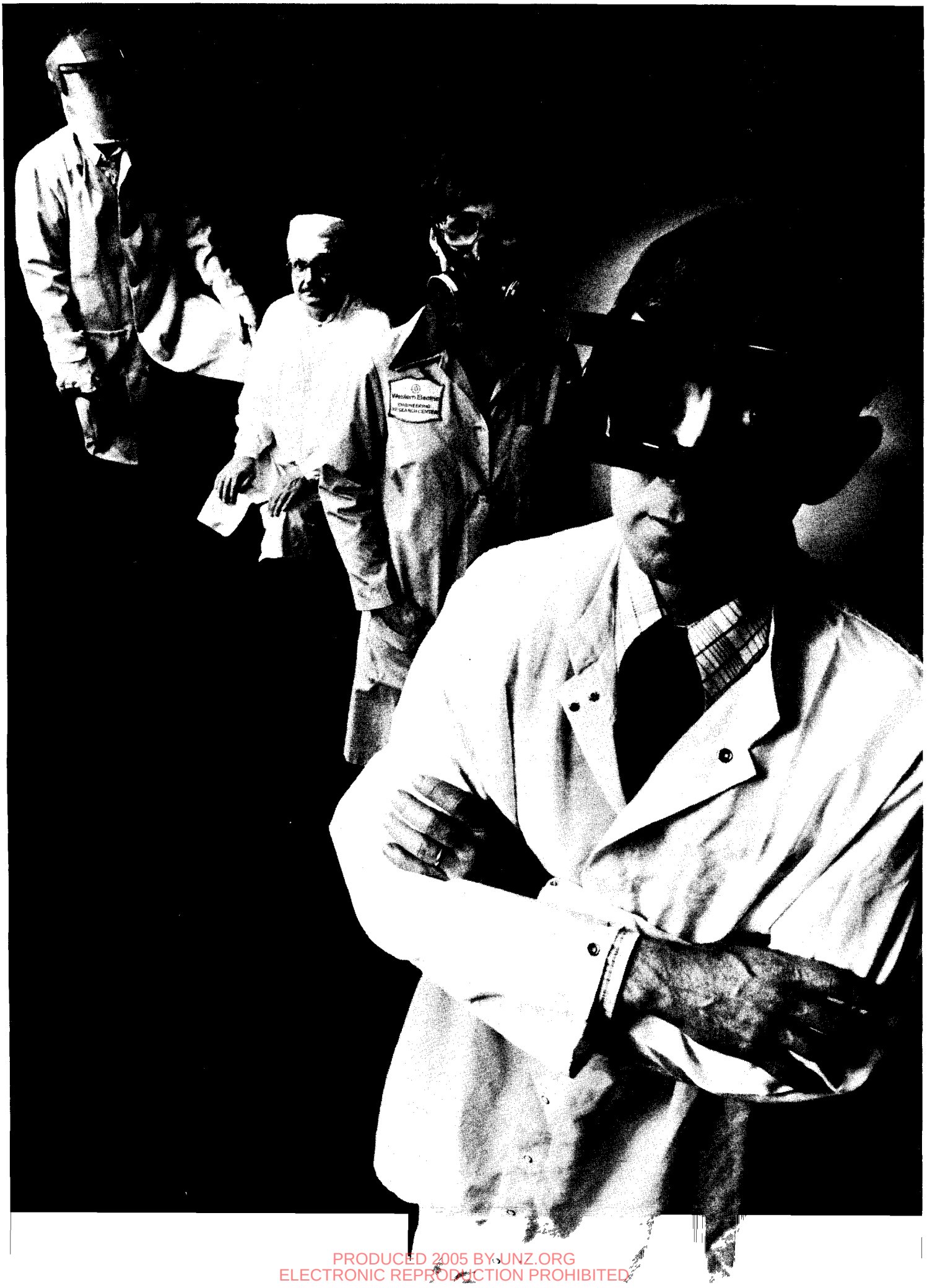
Mr. Houghton was, at that juncture, chairman of the board of trustees of the Metropolitan Museum. Thomas Hoving was high in the saddle of his directorship. Douglas Dillon was president of the board. It was an expansion-minded triumvirate, and the museum's centenary was approaching. Houghton marked the moment with a truly royal gift: 78 pages from the royal manuscript. With a later gift of half a million dollars, he ensured fit display of the pages in the Islamic Galleries due to open in 1975. The first word Stuart Cary Welch had of the event was a phone call from the museum's curator of Islamic art, the late Richard Ettinghausen, asking him to adapt portions of his Harvard University Press text, in the works, for the bulletin announcement and also for a text of a popularizing art book. Ettinghausen, a scholar of gentle mien, maintained with some embarrassment until his death in 1979 that he had, himself, not courted the gift and that he was distressed at the implications of it. In any case, Welch, taking a lesson from old Firdowsi on how to pocket disillusion in one's patron, agreed to do the job and was paid a nominal fee by the Metropolitan. By the flapping of the great banner over the museum's front portal in that season of 1972, *A King's Book of Kings* was impressed upon the awareness of the art world. What value the donor placed on his gift when figuring his taxes for that year is not known for sure, but it is understood that the IRS contested it. Therefore, Houghton was soon faced with the urgency of achieving a public sale that would establish the actual market value of the individual paintings. The price he had paid for the whole manuscript back in 1959 is not known for certain either, but $400,000 has been knowledgeably mentioned. It was a sum considered outlandishly high at the time for any sort of book, but with the passage of only a few inflationary years, it would not be held unattainable for one of its 258 parts.

COURTESY OF HARVARD UNIVERSITY PRESS

"Bizhan Forces Fairud to Flee," painted by Aqu-Mirak.

By the mid-1970s, new interest in the world art market had begun to focus on the Middle East. As early as 1967, book-dealer Kraus, whose purchases are known to foreshadow shifts in art-buying style, had fallen captive to the fascination and potential value of Persian illuminated manuscripts. There were other straws in the wind. Sotheby Parke Bernet had opened an office in Teheran. Colangi's in London had set up an Islamic art section. Auction executives were studying Arabic. Dealers were feeling new winds from both sides: from oil-rich mid-Eastern buyers, seeking both honorific European old-master art and works of their own national heritage carried west in the manner of *The Houghton Shahnameh*, and from Western collectors looking with fresh curiosity upon the works of Islam. At the epicenter of cultural Islam was the Iranian royal family, and at its cultural epicenter, the Empress. Iranian art dealer Mehdi Mahboubian was operating out of several offices in New York, London, Teheran. His main client was said to be the Empress herself. Her friend Ambassador Fereydoun Hoveyda at the United Nations in New York was part of the

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

We pay these scientists to make our production lines obsolete.

As soon as there's a better way to do something, the old way becomes obsolete.

And these scientists do nothing *but* design new and better ways for Western Electric to manufacture products for the Bell System. In the last two years, they and their colleagues at Western Electric's Engineering Research Center have helped cut costs by over $156 million.

They are a vital part of Western Electric's commitment to helping the Bell System keep the cost of communications service down, while keeping the quality up.

The Factory's Laboratory

The people at our Engineering Research Center work full time on manufacturing research. Over 50% of them are PhD's.

At home in the factory as well as the lab, they turn theoretical experiments into real savings. For example, while exploring ways to improve production of telephone circuit boards, they invented a totally new material with which to make the boards and a whole new way to mass-produce them.

Another breakthrough is already saving more than $2 million a year. It's a new soldering technique that makes 20,000 connections in less than 60 seconds.

The list of money-saving developments goes on. A new computer program that makes technical drawings in one-fourth the time of manual methods. An automatic system for sorting telephone parts by color. A process that measures the production of optical fiber 1000 times per second, keeping its diameter accurate within 30-millionths of an inch. And there's a new system that takes only 30 seconds to help align tiny integrated circuits that are 200 times thinner than the thinnest human hair.

These are just a few examples of what the Engineering Research Center does throughout *all* of Western Electric's manufacturing operations —developing new ideas in technology to improve telephone products and produce them at lower cost.

Anticipating the Future

Much of the work of the Engineering Research Center is designed to keep Western Electric ahead of technology, by anticipating what new processes will be needed for tomorrow's products.

It's a total and ongoing commitment. A commitment to provide you with the highest quality telephone service at the lowest possible cost.

Keeping your communications system the best in the world.

Western Electric

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Manhattan art and jet-set world. The eventual fall of the dynasty and its scattering to Paris, London, Mexico City, New York, and elsewhere in no way would change the situation. The Shah is rumored to have well over a billion dollars in this country. Other Near and Far Eastern collectors were and are potential clients for the rarest and most expensive Near Eastern treasures.

Against this background entered a peppy and aggressive young American art dealer with a grandiose game plan for moving into this tricky field.

He conceived the idea of offering to the Iranian royal family some Iranian work of stellar magnitude available for sale in the West, thus possibly opening the way for future sales to the same client of European treasures. Once he thought he had a deal made, acting as selling agent for .hat other ex-Rothschild Iranian manuscript with but 3 paintings. At the last minute, however, the owner withdrew it. Ambassador Hoveyda, through whom the work had been proffered to Teheran, was embarrassed; the Empress was annoyed.

The dealer was constrained to try again with an even more splendiferous lure.

A phone call produced an invitation to lunch at Wye Plantation. On March 31, 1975, he flew to Baltimore, rented a car, drove to Wye, and after a tour of the Persian Room, where hung one hundred matted *Shahnameh* pages, he lunched with Mr. and Mrs. Houghton and, thereafter, reached an agreement. A contract was signed granting the dealer sixty days' exclusive rights to sell all that remained of the *Shahnameh* to the Peacock Throne. As a working price, Houghton had mentioned $28.5 million, "barely the price of a Lockheed bomber." It would have been the most expensive single transaction in art-market history and the take, for the dealer, $3 million. During the course of the luncheon and later negotiations, the dealer sensed that his host experienced some uneasiness, even regret, about events so far. He was, as he later even confided in writing, a most reluctant seller of a much-revered treasure. Between the two men, therefore, there was some veiled conversation about the possibility, if the offer to Teheran was accepted, of the Metropolitan Museum being persuaded to trade its own 78 pages for some unspecified Persian treasure, thus reuniting the broken pitcher in its birthland. On the other hand, the dealer, reminiscing today with considerable rue, believes that if it had not been for his advance to Houghton, the remainder of the *Shahnameh* would, in time, have gone to the Metropolitan.

In the end, it went nowhere. The deal came apart in a series of buffooneries and mixed messages, culminating at last in the dealer's recognition that he had, through his "own naiveté," failed to pay off the right Persian. The effective amount of *baksheesh*, he later heard, would have been $1.5 million.

EVENTS FOLLOWED a predictable course. On November 17, 1976, seven pages from *The Houghton Shahnameh* were offered for sale at Christie's in London. The group brought a recordbreaking $1,371,624. The highest-priced single page went for $464,800, "beyond question one of the remarkable art prices of the century [topping] all records not only for Persian manuscripts but for any Islamic work of art" (*Art News* market report). Projecting forward from these figures to the hypothetical value of the remaining 173 pages, *Art News* arrived at $32 million. So Houghton's figure to the dealer of $28 million was by no means far-fetched. One way or another, the auction sale had, it seems, fully supported Houghton's declared value to the IRS of the donated pages.

Inevitably, the seven pages, like an unknown number sold later, vanished into collections in London, Paris, North America. One was seen by Ettinghausen in a Teheran museum shortly after its sale, but who knows where it is now?

In the Agnew sale this past summer, most of the pages were offered at between $275,000, and $375,000, but two were offered to an American museum director for between $400,000 and $600,000. He turned them down. "Disgraceful," and "deplorable," he said. "I'd rather not have any part in it."

And still, American tax-assisted cultural institutions continue to devote themselves to the ruins of the book. The conservation department of the Morgan Library has prepared standard-size ragboard mats for the outstanding paintings and has designed special boxes in which they are now stored for access, it was explained, by scholars. Then why not also buyers? The text pages and covers are stored in a larger box. All reside in a bank vault.

Work on the Harvard University Press edition winds to its end and mailings of a handsome order blank have begun. The opus, certain to be greeted with a rush of critical acclaim, will further underscore the value of the diminishing stack of originals. The title page is ready. In magisterial English Bembo type, the words THE HOUGHTON SHAHNAMEH lie upon English Caledonia parchment, in the manner of letters on an important tombstone. Of the 750 copies that will preserve into eternity a mainly sepia reflection of the original, the authors will receive, as their recompense for 16 years of Firdowsian devotion and expenses, 25 copies each. A courtesy 100 copies have been set aside for Houghton and the Fogg to give as gifts to libraries and other educational institutions. At the market price of $2,000 each, that comes to $200,000 in potential charitable deductions.

Asked to comment, museum curators, directors, Islamic scholars all used the same terms. "Sad," "tragic," or even "monstrous." Few wished to be named. Mr. Houghton is a powerful figure and there are, after all, many pages still available that just might wind up here, or there, as gifts. The collector himself was disinclined, when I asked him, to elaborate upon his thoughts about a connoisseur's responsibility in these troubled times, but he broke his characteristic silence vis-à-vis the press, courteously, with a written statement:

> What will be the eventual disposition of the large remaining number of miniatures I cannot say at this time. Of one thing I feel sure, which is that they should not all be in one place. The risks of destruction by fire, war, civil disturbance, and theft are too great. In addition, I would like to see them somewhat widely dispersed so that they can be seen and appreciated by the largest number of persons over the long future ....

But how are they to be seen, one wonders, unless in a public institution? Like Arthur A. Houghton, Jr., a few others speak with philosophical detachment. Centuries produce shifts in ownership. Objects move here, move there, owned now by shahs, now khans, now kings, now capitalists. "I'm not really shocked," said an academic close to the scene. "As a historian, I take it for granted that things will be sold. I'm only disheartened. I thought this work would be spared for another generation." "When I began this study it was to learn about art," wrote Stuart Cary Welch in his *King's Book of Kings* text. "In the end, I learned about life."

Up in her retirement home in Connecticut, the modest bookbinder who occupied her lunch hours with the "very good manuscript," remembers it best by something that happened after the job was finished. She had a vacation coming, so she and her bachelor brother, with whom she shared a house until his death, took off on a trip. When they came home after a couple of weeks, they found a gift package on their porch. Inside, in a gray drawstring bag with a set of instructions on how to take care of it, was "one of Mr. Houghton's Steuben glass figures. A little owl. I was quite surprised."

Eleanor Munro often writes on art and public affairs. Her most recent book is Originals: American Women Artists.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE NEW JAZZ WAVE

by Robert Palmer

MUSEUM OF CONTEMPORARY ART, CHICAGO

With ingenious improvisational pieces, Air has climbed its way—via lofts—to the top.

TWO OR THREE years ago the most innovative young jazz musicians in New York, musicians who were considered dubious commercial propositions by established nightclubs and record companies, began performing in lofts, converted warehouses, or basements on grimy industrial blocks that often doubled as informal concert halls and the musicians' living quarters. They began attracting an audience and media attention, and "loft jazz" was born.

Mention "loft jazz" to a musician, however, and chances are he'll bristle. "Don't call me a loft jazz player," snapped one saxophonist a couple of years ago, when the critics had discovered the thriving jazz subculture in New York's SoHo and headline writers were gleefully slapping the "loft jazz" label on anybody who was black and played improvisational music. "Loft jazz means working in a loft for a percentage of the money that comes in at the door. I've done that, but now I'm breaking into night club and concert bookings, working for guarantees."

Musicians like Anthony Braxton, Arthur Blythe, Oliver Lake, and the trio Air don't have to worry about playing in lofts anymore. They've got what they wanted: recording contracts with mass-distributed record labels, access to more lucrative nightclub and concert work, and recognition as innovators in a new, "scientific" jazz avant-garde. They follow an international circuit that takes them to Europe once or twice a year (and often to Japan) and into a constantly expanding network of small clubs, college coffee houses, and musician-supported performance spaces across the United States.

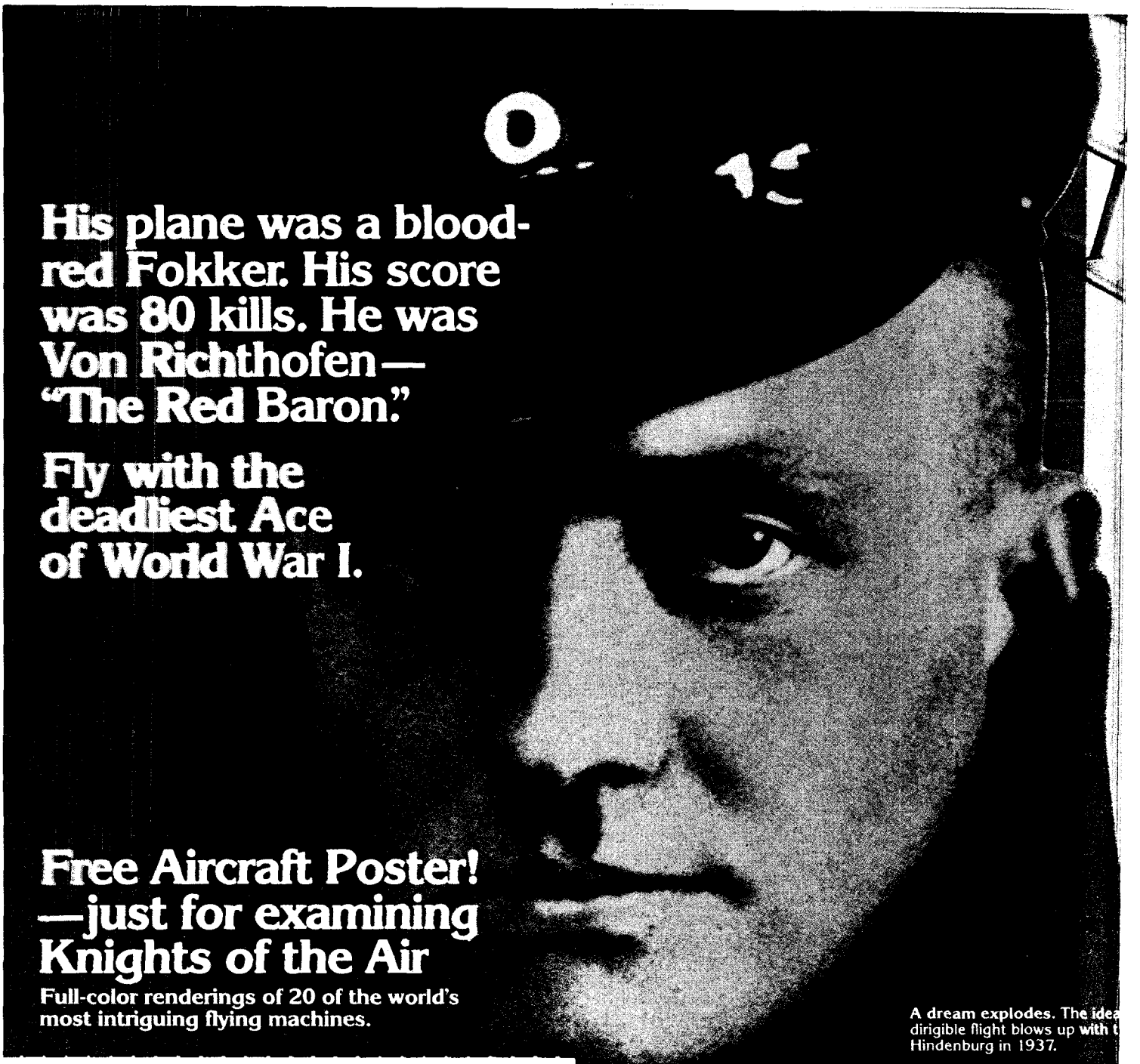
The loft jazz phenomenon served to emphasize that the youngest generation of serious jazz musicians is unusually pragmatic and self-sufficient. Traditionally, advancement in the jazz hierarchy takes a lot of time. The businessmen who control the bookings of important nightclubs and jazz festivals tend to be conservative, so musicians have a rough time getting established. In New York, the music's ultimate proving ground, the competition is really murderous, and economic rewards are meager. When the latest wave of young firebrands began arriving in the city from the Midwest and the West Coast in the early and middle Seventies, they found that musicians who had been widely perceived as avant-garde in the early Sixties were still struggling on the fringes of the jazz business. Not even the dramatic gains in popularity that more commercial brands of jazz were making had affected them very much. The newcomers faced the prospect of waiting 10 to 15 years for substantial recognition, and they felt they couldn't afford to wait.

Many of the younger black musicians were already experienced at banding together and fending for themselves. In the middle and late Sixties, they had been involved in various cooperative organizations outside New York, the most successful of which was Chicago's Association for the Advancement of Creative Musicians. The AACM is 15 years old, and although more than half of its membership consist of relatively well-known musicians who live outside the Chicago area, many of them in and around New York, it still maintains a strong presence at home. This past May, Chicago's Museum of Contemporary Art presented a week-long festival of AACM music, balancing world-famous bands like the protean, decade-old Art Ensemble of Chicago and Air, a sensitively attuned trio of collective improvisers, with groups whose reputations remain primarily local. It was the first major festival of new jazz in Chicago since the AACM's formation that didn't have to be organized, underwritten, and publicized by the musicians themselves, and it drew overflow crowds.

Building on their experiences with organizations like the AACM, the jazz musicians who arrived in New York in the mid-Seventies bypassed the established club owners, promoters, and festival organizers who simply weren't interested in new talent, and began promoting themselves. At first the uncompromisingly adventurous concerts they held in their own lofts or in downtown galleries drew a handful of fellow musicians and artists, but as word of them spread, the press, inspired by the fresh music and by the musicians' positive attitude, began giving "loft jazz" admiring notices. Scouts from record companies started showing up at loft concerts, and as the crowds swelled, club owners and concert promoters came around. Unfortunately, all the new music tended to get lumped together under the rubric "loft jazz," but as individual careers have blossomed, the stigma attached to the term has lessened.

Stylistically, the new jazz musicians cover a broad range. Anthony Braxton, a serious, bespectacled multi-woodwind virtuoso and composer, titles his pieces with abstruse diagrams. Earlier this year he persuaded Arista Records to foot the bill for a recording involving 56 musicians, divided into four orchestras. The resulting album (labeled *Anthony Brax-*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



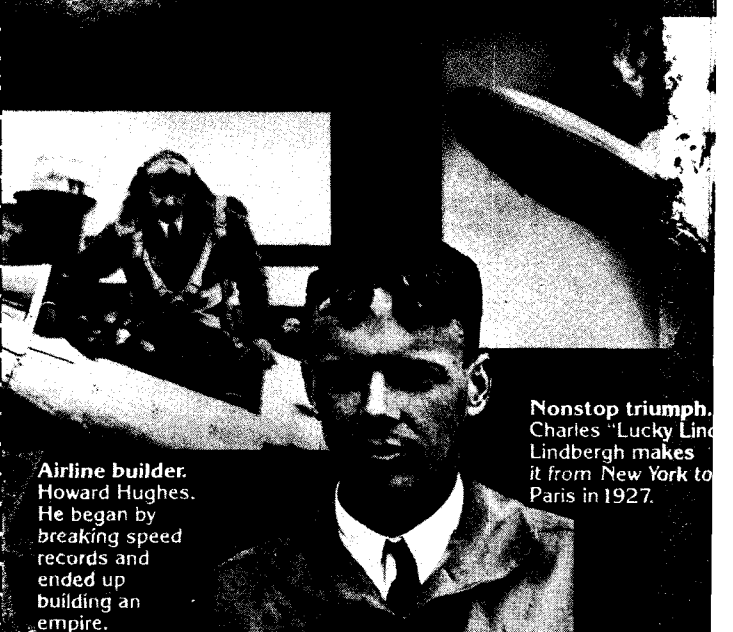
His plane was a blood-red Fokker. His score was 80 kills. He was Von Richthofen—"The Red Baron."

Fly with the deadliest Ace of World War I.

Free Aircraft Poster! —just for examining Knights of the Air

Full-color renderings of 20 of the world's most intriguing flying machines.

A dream explodes. The idea dirigible flight blows up with t Hindenburg in 1937.



Airline builder. Howard Hughes. He began by breaking speed records and ended up building an empire.

Nonstop triumph. Charles "Lucky Lind Lindbergh makes it from New York to Paris in 1927.

TIME BOOKS

Mail to: **TIME-LIFE BOOKS,**
Time & Life Building, Chicago, IL 60611

YES! I would like to examine **Knights of the Air**. Please send it to me for 10 days' free examination as soon as it is published, along with my full-color jumbo wall poster of the World's Great Aircraft, and enter my subscription to THE EPIC OF FLIGHT. If I decide to keep **Knights of the Air,** I will pay $9.95 plus shipping and handling. I will then receive future volumes of THE EPIC OF FLIGHT, shipped one volume at a time approximately every other month. Each volume is $9.95 plus shipping and handling and comes on the same 10-day free-examination basis. There is no minimum number of books that I must buy and I may cancel my subscription at any time simply by notifying you.

If I do not choose to keep **Knights of the Air,** I will return the book within 10 days, my subscription will be canceled and I will be under no further obligation. The jumbo wall poster is mine to keep in any case.

☐ **Check here if you prefer the deluxe edition, bound in genuine leather, at only $15.95 each plus shipping and handling.**

Name_____

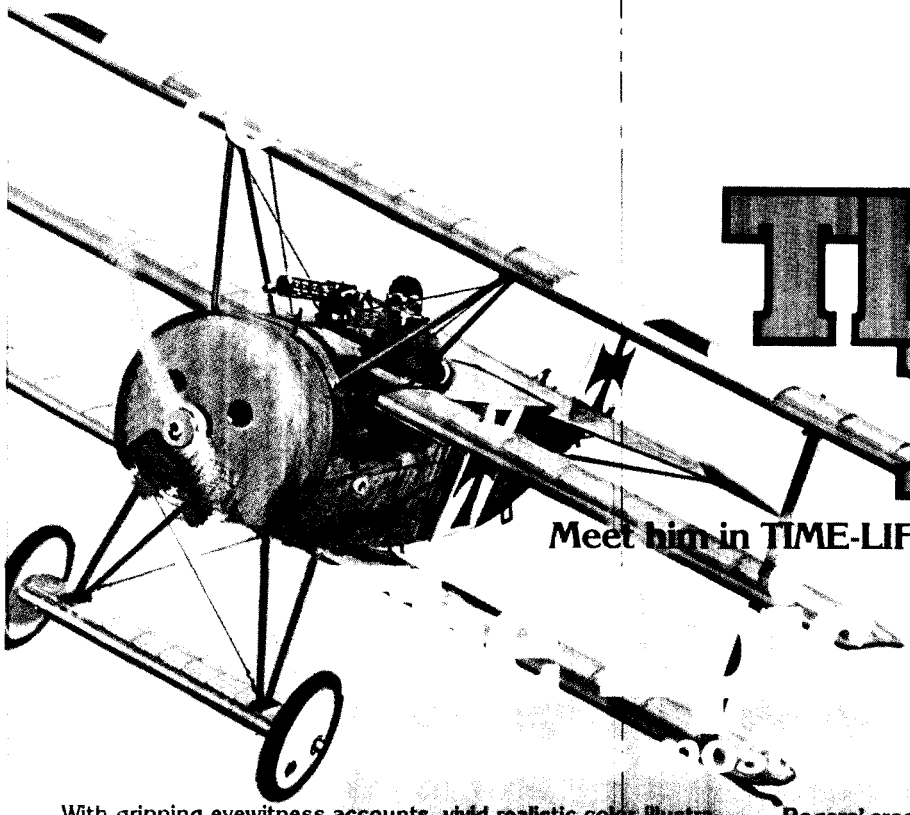
Address_____ Apt._____

City_____ State_____ (or Province) Zip_____ (or Postal Code)

☐ If ordering for a school or library, check here

CVAD11

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The Red Baron

Meet him in TIME-LIFE BOOKS' dazzling new series

With gripping eyewitness accounts, vivid realistic color illustrations, rare vintage photographs, TIME-LIFE BOOKS brings to life the entire saga of man's conquest of the skies.

Start by soaring into the action with **The Red Baron** and other World War I aces in **Knights of the Air.** You'll down the enemy with Eddie Rickenbacker, fly with British Sopwith Camels and the Lafayette Escadrille. It's the beginning of an incredible adventure you'll enjoy in volume after volume of THE EPIC OF FLIGHT.

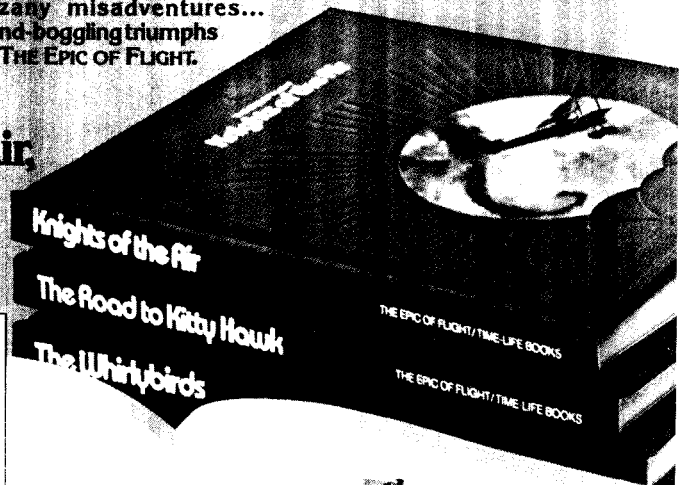
Take to the air with the Wright Brothers

Never before has the stirring story of flight been told with such spellbinding detail. You'll triumph with Wilbur and Orville Wright in **The Road to Kitty Hawk** as they fulfill man's age-old dream of flight. Then, in **The First Aviators,** you'll experience the thrill of Henry Farman's staying aloft for—hold your breath!—more than a minute. Share the dubious triumph of Calbraith Rogers' crossing the United States by plane in 82 days—crashing 15 times.

Conquer the skies with The Pathfinders

In **The Pathfinders,** you'll fight sleep and storms with "Lucky Lindy" in his perilous solo across the Atlantic. Share the adventures of Wiley Post as he flies his monoplane "Winnie Mae" solo around the world in less than eight days. You'll experience the shattering terror of all-out air war in World War II.

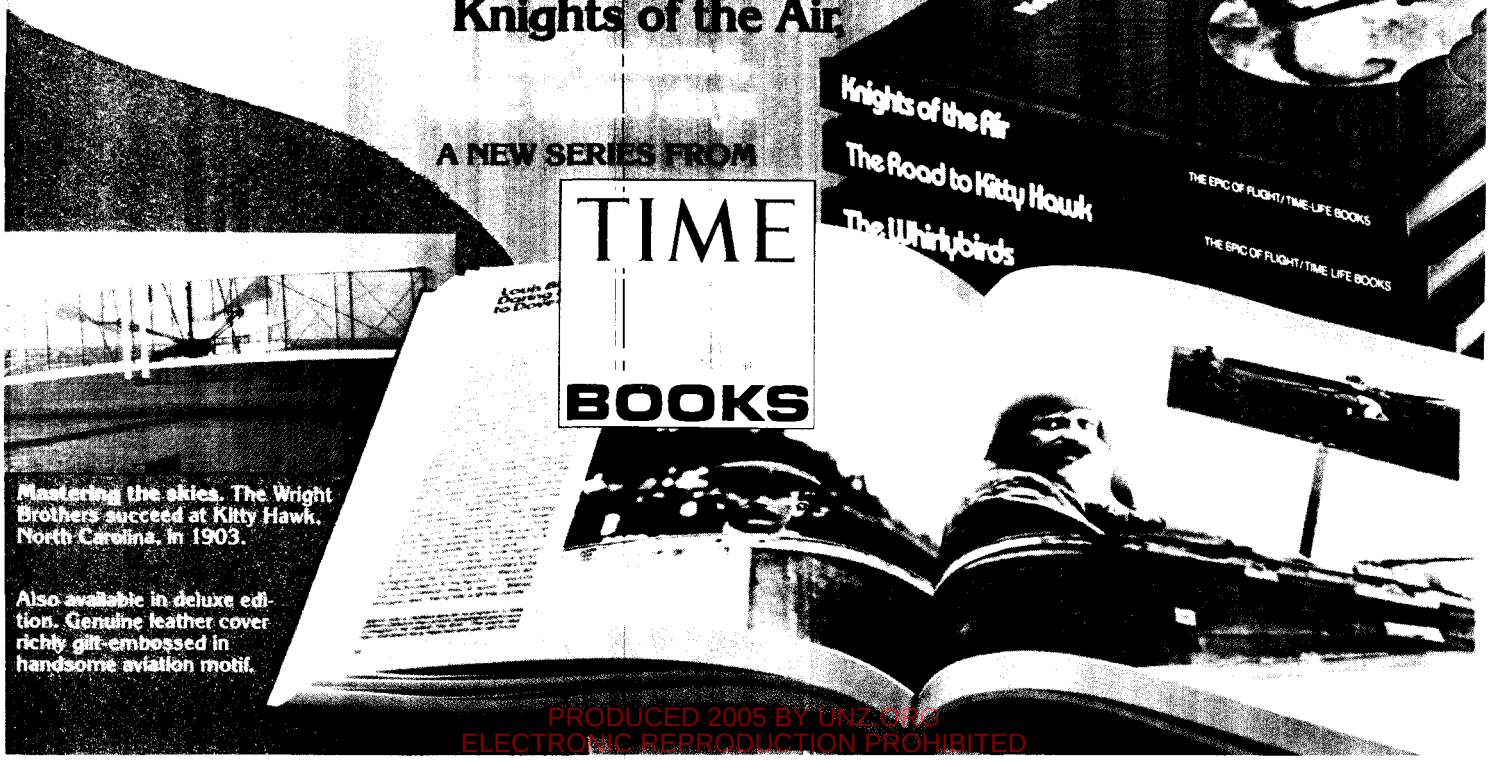
From the glory and tragedy of mammoth dirigibles in **The Giant Airships** to the crazy stunts of **The Barnstormers & Speed Kings** to the building of the controversial supersonic Concorde of today...you'll relive all the heart-stopping hazards ...zany misadventures... mind-boggling triumphs of THE EPIC OF FLIGHT.


Knights of the Air
The Road to Kitty Hawk
The Whirlybirds
THE EPIC OF FLIGHT/TIME-LIFE BOOKS
THE EPIC OF FLIGHT/TIME LIFE BOOKS

Knights of the Air

A NEW SERIES FROM

TIME BOOKS



Mastering the skies. The Wright Brothers succeed at Kitty Hawk, North Carolina, in 1903.

Also available in deluxe edition. Genuine leather cover richly gilt-embossed in handsome aviation motif.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

© 1979 VOLKSWAGEN OF AMERICA

A RABBIT DIESEL COULD GIVE YOU CHEAPER LONG DISTANCE RATES THAN YOUR TELEPHONE.

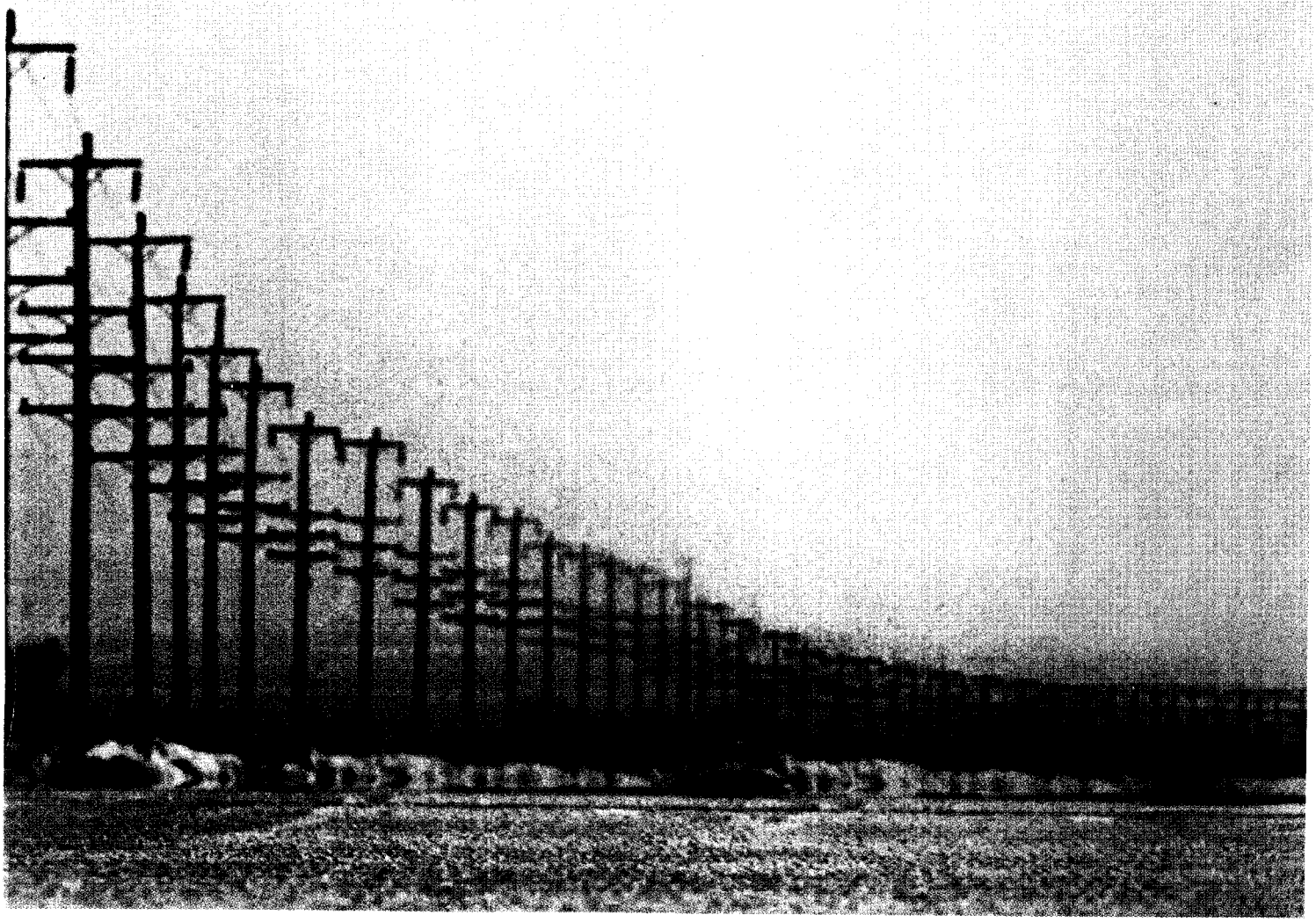
Actually based on fuel costs compared to direct dial weekday calls.

We'll expect to hear from the phone company about this ad. The question is, will they call us?

Or will they drive up in a Rabbit Diesel and try to save some money?

A Rabbit Diesel is so inexpensive to drive, it can take you from Boston to Hyannis on a mere $1.92 of fuel. A 10-minute phone call, on the other hand, will set you back about $3.09.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



There are literally thousands of other examples, too.

Like Phoenix to Tucson: $2.95 in a Rabbit Diesel, $3.16 for the phone call.

Or Columbus to Cincinnati: $2.70 in a Rabbit Diesel, $2.81 for the phone call.

Aside from beating a telephone, a Rabbit Diesel also beats any other car you can buy. According to the 1980 EPA Guide, it gets the highest mileage in America: an incredible 40 estimated MPG and 52 MPG highway. (Use the estimated MPG" for comparisons.

Actual mileage varies with speed, weather and trip length. And your highway mileage will probably be less.)

No wonder the editors of Motor Trend Magazine said: "The Rabbit Diesel is a flat amazing car. It does many things so well, you're inclined to think that all autos should be built this way."

Why not call your Volkswagen dealer to arrange a test drive? It could be the last phone call you ever need to make.

VOLKSWAGEN DOES IT AGAIN

REPRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ton/Three Record Set) sounds as though it could be the work of a European post-serialist—perhaps a former student of Boulez or Stockhausen. But Braxton is also a formidable improviser. His next Arista recording (just released), *Alto Saxophone Improvisations 1979,* is a set of saxophone solos.

Like Braxton, Arthur Blythe is a virtuoso of the alto saxophone. But the rotund Blythe, who has a quick, wry sense of humor and prefers street English to Braxton's academic jargon, is basically a swinging, straightforward melodist. *Lenox Avenue Breakdown*, his debut album for CBS Records, sways to danceable Afro-Caribbean rhythms while maintaining its integrity with a series of fire-breathing solos by Blythe and another remarkable young musician, flutist James Newton.

Braxton and Blythe don't seem to have much in common, but in fact they belong to an important and well-defined movement. The best way to get a handle on this movement is to compare it with the jazz avant-garde of the Sixties. During that heady decade, musicians talked a lot about freedom—not just freedom from exploitation and racial stereotypes, but freedom from standard chord progressions, regular rhythms, and the other formal considerations that had constituted the structural bedrock of earlier jazz. The energy of Sixties jazz was intense and often expressed in a collective hysteria that might last for hours. This sort of soul-baring hasn't entirely disappeared from new jazz in the Seventies, but it plays a minor role. "I never heard of free jazz until I came to New York," says Chico Freeman, a promising young AACM saxophonist. "I thought it meant you didn't get paid." Joseph Jarman of the Art Ensemble of Chicago says, "We listen very scientifically to everything we do. We record every performance, analyze and examine it. There is a high degree of control."

This preoccupation with control is most often expressed through the formal organization of performances. Improvisation is still of paramount importance, but it's carefully, compositionally channeled. At its worst, this artistic self-consciousness can result in music that is as arid as a faculty concert at a second-rate conservatory. At its best, it produces works of both riveting personal expression and structural sophistication.

Perhaps the most structurally oriented of the new composer-musicians is Roscoe Mitchell, a founding member of the Art Ensemble of Chicago. His recent recording for the Nessa label, *L-R-G/The Maze/S II Examples*, presents three pieces that typify the new jazz of the Seventies. The first includes rigorously restricted improvisation, while the second is an entirely notated percussion composition. Most of Mitchell's percussionists are better known as saxophonists or bassists—like many new jazzmen, they have developed unprecedented multi-instrumental skills. The third piece is a series of evanescent sound studies for solo saxophone; another aspect of the new jazz has been the growing popularity of solo concerts.

The Art Ensemble of Chicago's *Nice Guys* (ECM/Warner Bros.) is a looser, more free-wheeling collection and a better introduction to the new jazz. It includes a less formal percussion piece, a ballad that takes a loony reggae turn, and a lovely evocation of vintage Miles Davis.

Trumpeter Leo Smith's *Divine Love*, also on ECM, is expansively lyrical, while saxophonist Oliver Lake's *Shine!* (Arista/Novus) combines hard, expressionistic improvising with Lake's astringent writing for strings. Air's new Arista/Novus album, *Air Lore*, consists of the group's ingenious interpretations of turn-of-the-century ragtime classics. Together, these recordings are impressive evidence that the jazz avant-garde is more vital than ever. Musicians as talented and original as these could not have stayed in the lofts for very long.

Robert Palmer is a regular contributor to The New York Times *and* Rolling Stone.

Dry Sack Sherry. Imported from Spain.

Chances are, you're accustomed to drinking the best. So when you want something lighter than your usual, such as wine or an aperitif, why not order the best?

Dry Sack is known for its superb balance. A rich, yet dry taste—with the character that can stand up to ice.

Dry Sack. The light drink with the reputation equal to your usual drink.

DRY SACK
Imported from Spain.

Julius WILE SONS & CO.
NEW HYDE PARK, N.Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A Not-so-Prize Fight Story

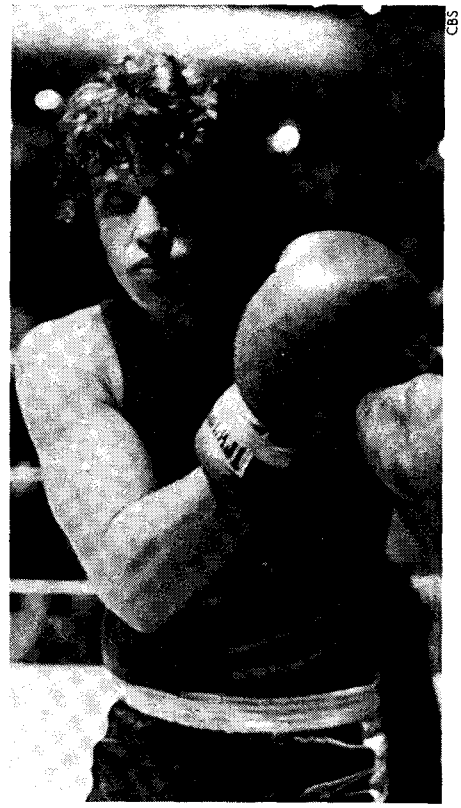
I CAN'T REMEMBER a prize-fight movie I didn't enjoy at least part of. There were the classics such as *Body and Soul, Champion,* and *The Set Up*, all still effective when they make their rare television reappearances. I strung along with the overrated *Rocky* mostly for the fight sequences, but then again, I even liked *Killer McCoy* with Mickey Rooney, so I am not a particularly difficult audience for such efforts.

Still, in spite of some striking technical effects and enough good acting to keep a fair-sized repertory company in business for a season, it took all of my affection for the genre to hang on through four hours of *Flesh and Blood*, a CBS television movie made from Pete Hamill's gamy novel. It tells the story of Bobby "Irish" Fallon, who fights his way out of prison for a shot at the heavyweight championship of the world. If you think you've seen all this before, you have.

But I don't mind that the plot is banal. There have only been about four basic prize-fight plots since William Hazlitt wrote *The Gas Man* more than 150 years ago. The starry-eyed young boxer either punches his way to the title or he doesn't. The old veteran either hangs on for a comeback or he fails. There is plenty of maneuvering room there for a good storyteller.

I don't mind that the characters are so stock they seem to have been assembled at the factory and shipped directly to the sound stage. Characters in fight stories are as traditional as the roles in the *commedia dell 'arte*. In *Flesh and Blood*, we have the young slugger, wild as the wind but with the heart of a lion. And his sidekick, intellectually aware and full of pungent remarks on the sporting scene. (In this genre either one of the two can be corrupted by the system as long as the other remains pure enough to recall him to the True Faith.) We have the gnarled manager who is a sucker for a kid who hits with his left and can spot a future champion in raw youth. And the promoter who doesn't care how many bodies are broken in his service if there is a soiled dollar to be made out of the wreckage. I missed the girl friend who can't stand to see her man fight in the ring but shows up at the last minute to cheer him on to a come-from-behind knockout. Still, most of the stock characters are around to do their stuff.

When they stick to the trail of the traditional fight movie blazed by old James Cagney films, they do it all very effectively. There are a lot of good, rough-house fight scenes extraordinarily well-photographed for such a limited production and plenty of appropriate locker-room atmosphere. But when the action leaves the gym and heads for the bedroom, it's a good idea to bring along plenty of liniment because the going gets very rough and there are absolutely no winners.


CBS

Berenger makes the most of a weak package.

By now the major subplot of *Flesh and Blood*, an incestuous affair between Bobby and his mother, has already received considerable attention—thanks to one of those delicious "artistic freedom" squabbles that breaks out every once in a while when a production company wants more publicity. The argument involved a scene one Christmas Eve when Mrs. Fallon takes her son into the bedroom assuring him that "it's all right." It seems the producers wanted Bobby to stop at the door, while the creative people wanted him to walk all the way into the room before the fade out. In such crucibles is artistic integrity forged on television.

As it turns out, neither side needs to have worried. The film-makers, unable to decide whether the incest should be explicit or implicit, have settled for the gratuitous. Once they have made mother and son into lovers, they go absolutely nowhere with the theme. Apart from making Bobby a little crabby in the locker room the next day, the affair seems to have no effect on either party whatsoever, and the film then settles into exactly the routine sort of love triangle you expect when a young man is carrying on concurrent affairs with a girl friend and his mother. When I was a kid, a love scene in a fight movie meant it was time to run to the candy counter for a Clark bar. In *Flesh and Blood* it is time to head for the refrigerator and stay there drinking beer until the bell sounds and another fight begins.

Not surprisingly, the performers in *Flesh and Blood* who fare the best are the ones who stick closest to the ring. John Cassavetes, a very special kind of actor, has found the role of the manager particularly suited to his talents, and he works at it with the skill of the experienced craftsman he is, neatly pocketing the show with a performance that is tough, gritty, and touching. Tom Berenger, as Fallon, shows he has the talent to become a big star if he can catch hold of the right part. He looks rough enough to be a fighter and has a vulnerability that almost lets him get away with the ludicrous subplot. The women in the cast, however, are simply wiped out by their parts. Suzanne Pleshette as the mother does everything she can, but if a role makes no sense a performer can do little with it except look silly. As a result, this splendid actress is reduced to prowling around the set like a randy suburban housewife stalking the chauffeur. Kristin Griffith, as the young television reporter who loses Bobby to his mother, gives no indication here that she could act at all whatever the part.

Still, when the main characters get into their Benlees and start bashing each other around the ring, *Flesh and Blood* becomes an exciting film and offers one precious benefit rarely seen on television—four hours of boxing without a single word from Howard Cosell.

—Peter Andrews

Mr. Andrews, who is writing a book on heavyweight champions, is a guest television columnist.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DANCE

Far From the Lights of Broadway

THE LIGHTS OF Broadway can be blinding. They attract young choreographic hopefuls as the flame lures the moth, misleading them into believing that careers can be made only in a New York–based ballet or modern dance troupe or in a Broadway musical. Not so. There are theater lights—and good ones—to be found in towns and cities across this land. There are good choreographers too. Ginger Prince is one.

Miss Prince is choreographer of *Gold Diggers of 1633: A Merry Musical* (as it is described), which had a successful world premiere on the tiny stage (20 feet square) of the Golden Apple Dinner Theater in Sarasota, Florida, a couple of years ago. It has been a hot item ever since in the repertory of Coastal Theater Productions, which is headed by Robert Turoff. This original musical, with book and lyrics by Lee Goldsmith and music of Lawrence Hurwit, is loosely based on Molière's *School for Wives*, and it is hilarious. Prince—who has done the dances for 15 dinner theater productions, including such oldtime favorites as *Oklahoma!*, *Guys and Dolls*, and other Broadway hits—was given the script of *Gold Diggers of 1633*, a company made up of more actors than dancers, and a free hand to choreograph the show in two weeks.

The red-haired, vivacious Prince cut loose. "I let each number dictate its own style," she said. "And I discovered when I was through that I had romped through tap, exhibition ballroom dancing, Fred Astaire bits, ballet, and burlesque! But what else could I do? The show called for everything from a go at the Charleston to the 'Hallelujah Chorus.'"

Prince, while wishing for a corps of dancers, worked happily with her actors and evoked the best from them. Ralston Hill, in the starring role of Arnolphe, an elderly and rich gentleman who wants to wed his ward, not only performed the dance steps Ginger Prince provided but extended them into his own interpretation. "Outsize, period costumes require outsize body movements so that the characteristics of the character himself are neither concealed nor overwhelmed. Further, I studied both the dramatic-comic style Molière used in his plays *and*—because I recalled that he too was a dancer, or, at least, a dancing actor—the style he used as a dancer."

Hill and his acting-dancing associates provide the public with a deliciously

Male chorus line, Gold Diggers of 1633.

comic show. Much, of course, is due to the comedy of the Molière original but the present antic lilts of musical-comedy updating owe a great deal to Prince. A devastating takeoff of Shirley Temple, a tango to a song called "I'll Kill Her," an Oriental "Cobras" number, and two burlesque girls at work all contribute to the very broad fun.

The choreographer got her start in regional ballet, with the Southern Ballet of Atlanta (directed by Pittman Corry and the late Karen Conrad, a ballerina of the first years of the American Ballet Theatre), where she advanced to the posts of associate director and choreographer. Subsequently she joined the Atlanta Ballet itself (America's oldest company) as ballet mistress.

Prince's training schedule took her from Atlanta to New York to Hollywood for studies in ballet, jazz, tap, and modern dance. She says that much of her choreographic expertise came from studies at the Craft of Choreography Conferences, instituted some years ago by Doris Hering, executive director of the National Association for Regional Ballet, as a way of training choreographers for the nation's 200 regional ballet companies.

Ginger Prince is not alone in finding that choreography is not exclusively a Broadway education. Two young men, still in their twenties, are among many who work at their art away from Manhattan. Bruce Wells, from Tacoma, Washington, where he had his first dance lessons, won a School of American Ballet scholarship (funded by the Ford Foundation), came to New York City, joined the New York City Ballet, created two ballets for the SAB Workshop, was engaged to set two ballets for the Mississippi Coast Ballet, and then joined the Connecticut Ballet Company, where he became principal dancer and choreographer. Now, with 19 ballets (including four full-length works) choreographed for the small-scale but professional Connecticut troupe to his credit, he moves on this October to the posts of principal dancer and resident choreographer of one of our major dance organizations, the Boston Ballet.

Wells's contemporary, Stuart Sebastian, hails from Dayton, Ohio, and is a product of one of the country's finest regional ballet companies, the Dayton Ballet. His teachers, Josephine and Hermene Schwarz, gave the precocious youth his first choreographic opportunity when he was 14, entrusting him with a full-length ballet. At a regional ballet festival a few years later, one of his ballets won the approval of Robert Joffrey, head of the Joffrey Ballet, and Sally Bliss, artistic director of the touring Joffrey II troupe (for which he then staged three ballets). Since then, he has rarely been inactive, choreographing ballets from Winnipeg to Birmingham, from Washington, D.C., to San Rafael, California. The Metropolitan Opera has engaged him in the past to choreograph two opera ballets.

Neither Sebastian nor Wells is contemptuous of New York. Of course they would like to see their works performed by major American ballet troupes seen regularly in New York or delighting audiences of Broadway musicals. But they are not blinded by the "Great White Way." They, Ginger Prince, and a small but busy number of highly gifted choreographers have found that the lights of Main Street, U.S.A. have their own rewards. Good choreographers are scarce, but good choreographic opportunities in competitive New York, where star names are all-important, are even scarcer. The wise young hopefuls in the field of choreography know that "out there" welcomes them with its own friendly lights.

—**Walter Terry**

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

High Theater in London With Harold Pinter

HAROLD PINTER'S newest play, *Betrayal*, has been produced by the National Theatre of Great Britain. It is not his best. The latest by Simon Gray, author of *Butley* and *Otherwise Engaged*, is surely his best.

Both *Betrayal* and *Close of Play*, in repertory at the National, are novel for their authors. For almost 15 years now, Pinter has been the master of the oblique, catching the tension of modern neurotic life in a way that has startled and hypnotized audiences. Yet *Betrayal*, for all the stylization of its production, is essentially naturalistic.

Gray, on the other hand, has established himself in just a few years with realistic plays built around glib and amusingly cynical characters. Conventional comedies at the root, their themes seemed mainly excuses for literate wisecracks. Yet Gray's *Close of Play* is a surrealistic and often abstract play dealing in metaphysics; it hardly seems possible that Gray's choice for the title was not a deliberate variation on Samuel Beckett's *Endgame*.

Fact is, Gray's play seems more like Pinter than *Betrayal* (which behaves like a parody), though Pinter would not write anything so openly philosophical as *Close of Play*. Then, again, I'd never have thought that he could be as trivial as he is in *Betrayal*.

Another connection between the two plays is that Pinter directed the Gray, as he has directed all of Gray's major plays. And even though he may be excessively influencing Gray's style, and even though *Betrayal* may be a lapse of his own (a rare and certainly forgiveable lapse from so important a writer), both dramas represent the theater at its highest. We watch stage poets at work here, artists of language and dramatics. This is where Western theater should be, as literature and drama, if it is healthy and mature. Almost alone, Pinter bears that tradition and the future on his shoulders.

In a way, *Betrayal* is Pinter's *After the Fall*. Like Miller's play, it follows the author's publicized romance with a public figure—in Miller's case, Marilyn Monroe, and in Pinter's, Lady Antonia Fraser. Both plays suffer from a taking of gossip columns too seriously; after hearing the latest dirt the rest of us forget it and only the subjects of the dirt keep thinking about it. *Betrayal* even comes with a program note which explains that the actress Vivien Merchant is Pinter's wife, and Lady Antonia is his mistress. This is a private concern of the author's, a foolish one for the audience.

R. JONES/GROVE PRESS

Harold Pinter—Even when trivial, he offers us high theater.

The play seems to be Pinter's defense for leaving his wife, by way of attack. It is that old friend, the romantic triangle—a husband, a wife, her lover. The dialogue is punctuated with Pinter devices—pauses, aridities, repetitions, reinterpretations, missed and made points—yet the story itself is as familiar as yesterday's soap opera: a wife cheating with her husband's best friend and being found out. It is Pinter's intent to show how intense, painful personal situations are suppressed under modern needs to seem cool and unfluttered and unimpassioned. The only scream allowed in this play is in the title. Personal betrayal—by wife, by husband, by friend—is agonizing.

The Magritte-like sets go far to give the play a sense of art. And as if this might not make the gossip worthwhile, Pinter reverses the running time so that the end is at the start and vice-versa. But this gimmick only makes it difficult to follow the play. For instead of recalling what happened last as we watch what comes next, we must remember what we know is going to happen while watching what happened previously.

Considering that the subject is adultery, with less than universal ramifications, that strain just isn't worth the effort. Perhaps it wasn't worth Pinter's, but any effort by a proven and important writer provides some literary strength and dramatic imagination. Even when faltering, Pinter proves his class. His language is careful and elegantly considered, his structuring of the play is inventive and sculptural. He is a creator of life.

Yet *Close of Play* is without a doubt the superior work. Though hardly as mannered as *Betrayal*, *Close of Play* does make use of literary devices, the most outrageous being a main character who speaks only a final line. He is Jasper, an Oxford professor who is hosting a family gathering with the help of his housekeeper and secret wife, Daisy. One of his sons, Benedict, is a weakling, married to an impatient, clever, and newly successful novelist, Margaret. The other son is a physician who is wearying of family life and his unimaginative and pregnant (with their fourth child) wife.

Daisy is a destroyer. When Benedict arrives, proud of having stopped drinking, she provides him with a bottle of Scotch. Margaret is not so strong as she thinks. After announcing that she has brought Benedict home to, literally, leave him there, she can't.

Everyone is, in a way, dying. Indeed, as the play becomes increasingly stylized, it emphasizes a waiting for death—in the image of an open door.

Gray may even have meant the silent father to be dead already. But if so, how can he have that one line? And why need we see him at all? Even as performed by the redoubtable Michael Redgrave, the audience soon forgets the character is even there.

In short, the play's meaning is incomprehensible, and it is the author's fault, not our intelligence's. Ordinarily, that is a cardinal dramatic sin, but this writing has such literary strength, and the action is so commanding, the talk so intelligent, that the compensatory values are more than sufficient. It and *Betrayal* are ambitious theater, high theater, without the likes of which there can be no ongoing Western dramatic literature. **—Martin Gottfried**

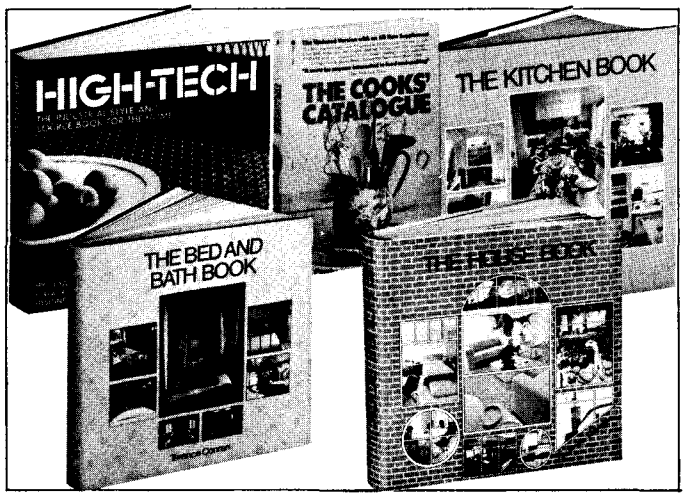
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TOOLS FOR LIVING™

This month's **Tools for Living** is intended to give you a jump on holiday gift shopping. The items here were selected by a careful non-scientific method based one-part on what past Tools seemed especially well-suited to gift giving and three-parts on what we would like to get as gifts ourselves. Nonetheless, we are convinced that we have found some of the best products available today: items that combine low price, high usefulness and good design. A gift season also seemed a happy time to introduce books to **Tools for Living.** While the armchair shopping convenience offered here is handy anytime, it is even more attractive at the approach of Christmas and the prospect of avoiding crowds, high gas prices and unpredictable weather. As a friend said to us last year, think how much more there is to be thankful for at Thanksgiving if your Christmas shopping is already done. Orders that reach us by 11/15 will be in your hands by 12/15.

BOUNTIFUL BROWSING

Books in their infinite variety, can please anyone on your gift list. Many of us look only as far as the best-seller list to match-up the interest of family and friends. Here, though, are several books that are so interesting and useful—and so much fun—that they deserve to be first on your shopping list rather than last. These are all catalogs, but catalogs of a special sort: books of both reference and inspiration. They are all unusually well-researched, well-executed, and well-packaged. They are perfect gifts for those who are sensitive to and involved with their physical surroundings. We feel a special affinity to these books because they seem to extend the **Tools for Living** approach into their own territories. They are committed to no orthodoxies, they seek out fresh approaches to old problems, and above all they celebrate designs that are functional, inexpensive and made to last. These books are bound to give hours of pleasure to any browser. Along the way, they will also enlarge his or her awareness of the design possibilities of the environments we move in daily.



The Cooks' Catalog This is absolutely the best compendium of kitchen equipment and utensils available anywhere. There are reviews of more than 4,000 items (with prices), many of them imported. Adorning this feast of information are many entertaining bits of cooking folklore from throughout history. There are also 200 toothsome recipes, from almonds to zucchini, to provide for the proper creative employment of all the hardware. Beautiful tools enhance the pleasure of preparing a meal. They also improve its taste and presentability. Here is a treasure-trove of the most functional, durable and well-designed kitchen ware from around the world. An index gives names and addresses of manufacturers and distributors who handle the items reviewed.

The Cooks' Catalog, edited by James Beard, Milton Glaser and Burton Wolf. 570 pages, 1700 illustrations. Paperback, $10.25 postpaid. A-47

High-Tech This is the definitive guide to industrial chic. Commercial and industrial technology is increasingly being applied to home decorating, giving us I-beams for end tables, test tubes for bud vases, and movers' quilts for couch covers. This book covers it all, including prices of products and an index listing names and addresses for 2000 manufacturers and distributors. There are 30 pages on storage, 20 pages on lights (one feature is airport runway lights in the bedroom) and a wealth of detail about hooks, pulls, plugs, containers and racks. The result is a treasury of resourcefulness and novelty. The book not only documents the new industrial aesthetic but is bound to extend it to more people.

High-Tech: The Industrial Style and Source Book for the Home, by Joan Kron and Suzanne Slesin. 286 pages, over 800 photographs. Hardcover, $30.50 postpaid. A-79

The House Book This and the books following are by Terence Conran, the British designer who operates a chain of stylish and successful home furnishing stores in England, Europe and the U.S. All the books are notable for the sheer abundance of their examples and for the access they provide to European decorating styles not commonly seen here. *The House Book* is required reading for everyone who sees their living space as an extension of their own personality. Size is not everything—there is a generous section on one-room living—but style is. The book has especially good chapters on floors, storage, outdoor decorating, and how to deal with basements, attics and spare rooms. There is a do-it-yourself section providing an introductory course on remodeling. An index gives names and addresses of manufacturers (almost all British, however).

The House Book, by Terence Conran. 448 pages, over 1000 color photographs. Hardcover, $32.00 postpaid. A-80

The Kitchen Book This book treats the kitchen as the heart of the household, not just a cooking area but a family room, work room, laundry room, children's playroom, and place to entertain friends. There are tours of several of the world's great kitchens plus detailed guidelines about how to plan, layout and equip your own kitchen. There are separate sections featuring kitchens for the disabled, movable kitchens and office kitchens. Nearly 50 pages are devoted entirely to cookware. A 14-page directory gives names and addresses of manufacturers, almost all American. Anyone who wants a kitchen both to have character and to be efficient will find the secrets for that rare combination in these pages.

The Kitchen Book, by Terence Conran. 360 pages, over 700 color photos. Hardcover, $32.00 postpaid. A-81

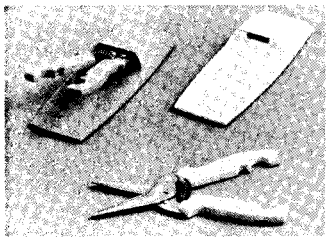
The Bed and Bath Book The assumption here is that the most intimate areas of the home are frequently the most neglected in design terms. The remedy, says Conran, is to be self-indulgent rather than severely functional. He supplies an abundance of examples and ideas in many styles and textures—including a bathtub modeled on a champagne glass and an explanation of why it's nice to bathe with fresh-cut mint. There is a nice proportion of historical lore, including a short history of beds, as well as a lot of extremely useful factual material, such as the "activity space" required to use a sink or shower. The treatments of children's rooms, guest rooms, sick rooms, and one-room apartments are especially imaginative. An index gives names and addresses of American manufacturers.

The Bed and Bath Book, by Terence Conran. 360 pages, over 700 color photos. Hardcover, $32.00 postpaid. A-82

ADVERTISEMENT
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NIFTY SNIPPERS

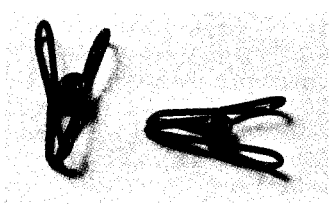
These unique kitchen shears are made in New Zealand, where they have been cited by the Industrial Design Council for their outstanding design. The shears have heavy-duty, rust-resistant blades (2" bite) operated by comfortable molded plastic handles. Spring loaded, they are perfect for trimming meats, cleaning fish, preparing poultry or vegetables. (They are also quite sturdy enough for other around-the-house tasks—they cut easily through cardboard, for example, or heavy cloth.) The handiest feature of these shears,



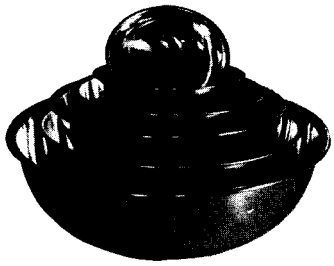
though, is the wall mounting that holds them. No more fumbling around in overstuffed drawers. Just reach up to slide the shears into or out of their matching plastic holder. The manufacturer guarantees the shears for two years (the best guarantee we've seen for this type of product). We can supply the Tullen Kitchen Shears for $10.50 each postpaid. A-83

FRENCH STOCKING STUFFER

These classy spring clips made in France are equally suited to home or office use. Made of plastic-coated steel, they are a handsome way to hang up clothes or notes. We set up a wall filing system with a handful of these clips slipped over a row of push pins. We can send 2 dozen spring clips in mixed colors of red, green, blue and white for $5.00 postpaid. They make



great stocking stuffers for any member of the family and are just right as an office grab-bag present. A-84



MAKE SOMEONE BOWL HAPPY

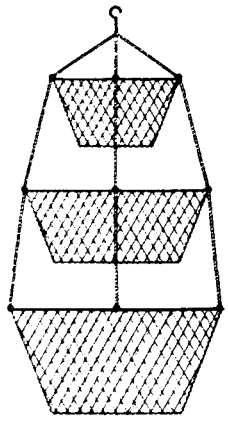
Every kitchen, every cook can use more bowls. Here is a fine set of six heavy-gauge polished stainless steel bowls that are handsome enough to use for serving food as well as preparing it. Six bowls is itself a luxury—most sets offer four or at most five. The sizes are nicely graduated from ¾ qt. to a 13 qt. giant that holds enough holiday punch for a large and joyous party. We've offered this set before in **Tools for Living** and its popularity convinces us that it is an ideal gift, sure to be used and appreciated often. The set of six bowls costs only $29.00 postpaid. A-23

WHISTLE-AWAY

The noisier the world gets, the harder for the human voice to carry with authority. What to do? Get a Thunderer whistle. This polished brass beauty is made in England and its shrill call restores anyone's ability to penetrate the din of modern existence. The Thunderer is an ideal gift for friends who have trouble hailing a taxi, or for children well-behaved enough to *stop* blowing it on command. In fact, it's a handy item for just about anyone. It comes on a matching brass key ring and costs only $3.50 postpaid. A-22

A HANG-UP WORTH HAVING

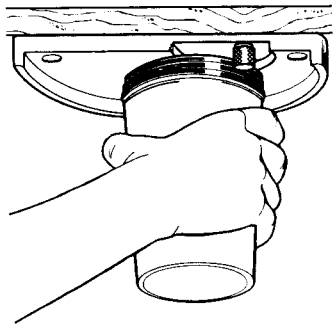
What house or apartment isn't cluttered with small objects that have no proper home? Kids' toys, spare light bulbs, the bag of onions stuck by the sink—things like that. Well, hanging baskets can dispense with the



mess neatly, conveniently and attractively. In the kitchen, they support colorful ever-changing displays of fruits and vegetables. In closets, they gather up the loose odds-and-ends that get lost on shelves or in bags. Near windows they are super for holding plants. In kids' rooms they collect everything from school papers to unmatched socks. These hanging baskets are made of sturdy wire mesh that collapses to nearly nothing when the baskets are not in use. The baskets come in 2-tier ($8.00 postpaid) and 3-tier ($10.00 postpaid) models. The two together make a versatile storage system that is sure to please the beneficiary of such down-to-earth thoughtfulness. A-78

ONE-HANDED MARVEL

There are innumerable jar-openers on the market but none as clever as this gadget, the Un-Skru, marketed independently by a Denver man. With its aid, even the most stubborn jar top can be opened using only one hand. No more straining or rapping the jar on a counter edge or running hot water on the lid until you eventually free it—or make an unscheduled change in the menu. For those with arthritis or other handicap this simple tool is a life-saver. The Un-Skru mounts unobtrusively under a shelf or cabinet and works on any lid from ⅜" to 3⅜". It installs simply (two screws) and is made to survive years of everyday commercial use. We've had one for a year and it has never failed us (brute strength was never so successful). We can send the Un-Skru for $5.00 each postpaid. We can say without reservation that every kitchen should have one. The Un-Skru makes a fine practical gift not only for Christmas but for any apartment or housewarming. After all, it's the gift that keeps on opening. A-85



Send to: TOOLS FOR LIVING c/o Saturday Review Magazine
1290 Avenue of the Americas, New York, N.Y. 10019

item #	qty	description	price

☐ check or money order enclosed (No cash please)
☐ VISA order processing charge .50
☐ Master Charge total enclosed _____
card # _____ exp. date _____
signature _____
send to _____
address _____
city _____ state _____ zip _____
(Sorry, we cannot handle Canadian, foreign or C.O.D. orders.)
Please allow 30 days for delivery from our receipt of your order.

PRODUCED 2008 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Lenore Marshall Poetry Prize

The Lenore Marshall Poetry Prize, given annually to "the outstanding book of poems published in the United States," is sponsored by the New Hope Foundation and administered by *Saturday Review.* The $5,000 prizewinner for 1978 —*Brothers, I Loved You All,* by Hayden Carruth—was selected by Alastair Reid, Mark Strand, and Galway Kinnell, all poets in their own right. Previous winners have been Allen Tate for *Collected Poems 1919–1976* (1977), Philip Levine for *The Names of the Lost* (1976), Denise Levertov for *The Freeing of the Dust* (1975), and Cid Corman for *Of* (1974).

ANYONE WHO receives at a blow a goodly bulk of the poetry published in this country in the course of a year, as Mark Strand, Galway Kinnell, and I did, in choosing the winner of the Lenore Marshall prize, might be forgiven for assuming that more poetry is being written than read these days. A closer scrutiny shows, however, that poets are at least reading one another, for a certain general manner has developed, a kind of external language that gives rise to well-crafted poems without any center or controlling imagination, and makes it hard to find the poet behind the poems. In such a morass, the few good and well-defined poets—and they are as sparse as they ever were—take time to dawn, or have to be flushed from a thicket of outpourings. We may be paying for the prevalence of creative writing classes by having so many carpenter-poets around.

There was a point in the past when I felt that I "kept up" with poetry, but that point has receded into impossibility. Since poets have become an army, it is only the officers of administrative rank, like the editors of poetry magazines, who can claim to know the map of the present. One counts, therefore, on the possibility of surprise—indeed, one hopes to be surprised, by a book, a poem even, a voice. Disappointment, however, is more common, and the flood of public poetry seems to me to have thinned the language rather than fertilized it. My son gave me, years ago, a button that read: "Support Your Local Poet." The question now is, which one?

We disagreed early in our deliberations. Mark Strand took an emphatic position, insisting that the presence of Czeslaw Milosz, whose *Bells in Winter* was a candidate, dwarfed other poets. Galway Kinnell and I disagreed. All of us had translated from other languages, and had been translated, and we felt that, however immaculate the translation, we were still lacking the real

WILLIAM JASPERSOHN

Hayden Carruth–A passion to live and survive.

poems, the originals. One has only to hear Milosz read in the original Polish to be sharply aware of the difference. We chose to go on looking. Given the lottery of attention, we did find certain books rising to the surface and staying there, and we narrowed our choices, first to seven books, then to three. I would like to dwell on the three.

Richard Shelton's *The Bus to Veracruz* (University of Pittsburgh Press), his fourth book, stands out in its stark, understated ironies. Shelton is a poet of the Southwest, and his language is as dry and bony as his desert landscape, almost runic at times. When he changes into prose, as he does in three pieces in the book, his phrasing is so flawless that he makes nonsense of the distinction between prose and poetry. His strongest work is a group of poems on prisoners and prison, in which he balances irony and compassion. But there is not a bad poem in the book, and the sharp economy of his line, his beautiful equilibrium of manner and matter, make him already an important poet.

The second book was Gary Soto's *The Tale of Sunlight* (University of Pittsburgh Press). Gary Soto is a Chicano who now works in English, and the consequences are twofold. First, it has given him a dual identity, which he explores wonderfully in his poems about Molina, his childhood alter ego; second, he has brought the rhythms and wave lengths of Spanish with him into English. Miracles are expected to happen in his world, and his language is ready for them. His book is not a collection of separate poems, but a carefully modulated whole. At one stroke he contains and articulates a linguistic duality, in a language as clear and unencumbered as running water. We should be glad to have him.

It was the third book, however, that we dwelt on longest, and to which we have awarded the Lenore Marshall Poetry Prize for 1978—Hayden Carruth's *Brothers, I Loved You All: Poems 1969–1977* (Sheep Meadow Press). Hayden Carruth might well have been given a prize simply for his long dedication to poetry, for this is his fourteenth volume. But it was the book itself that clamored for attention, in its richness and variety, in its burly energy, in its courage and gusto. His poems have a sureness to them, a flair and variety; they are the work of an old craftsman. Yet, in their dedication to finding an equilibrium in an alien and often cruel landscape, Vermont, where the poet has dug himself in, they reflect the moods and struggles of a man never at rest. His defeats have generated his epiphanies, and he passes on to us a certain gruff blessing, a passion to survive and make sense. His long poem, "Paragraphs," is a major work, a kind of testament of his time. He pervades his own poems. In his beautiful "Essay on Stone," he both becomes stone and makes it almost a human quality. His work teems with the struggle to live and to make sense, and his poems carve out a kind of grace for us. It is, however, his utter dedication to the office of poet that most impresses, that takes poetry beyond the need of any justification. This book fixes him firmly among the most important poets we have.

—Alastair Reid

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Family Reunion

Gathered at the time of thanks; and the harvest
is gathered in, and earth and sky are cold,
the standing weeds are brown; and the lady

of the house is tremblingly brown and old
who had once grown like a flower, and the third son,
in his rich suit as soft as summer, smiles

his dear smile, and smiles and smiles, till it fades
to the haggard smile of freezing and pallor
and deep hidden pain, and the second son

moves heavily and laughs heavily, the gray
specter of the lady's husband who is dead,
and the first son who has come the longest way

smiles awkwardly in a head gone out of true
and made of fearful crookedness, and he wonders
what harvest, what harvest now; and the children

are forgotten upstairs in God knows what old games,
and the wives recede adroitly to another room,
and the dog walks among the smiles, sniffs them

for their aroma of things found in the field
and rolls in them; and later, when all is done,
the first son sits under the family clock on the mantel

that is older than them all, and he looks in the dark
window to see whose face is there, and the clock
walks in its place, a dreadful steady tread,

step, step, step, where it has always walked,
and the first son looks at the ashtrays, the glasses
redolent of ceremonial whisky and wine,

the chairs out of their places, and the lines of his head
plot strange diagrams on the window; and thanks,
he says, thanks, thanks, not said but shouted

in the outcry of hours, protesting stars and the moon,
and the sleepless clock says it too, thanks once,
thanks twice, thanks three o'clock, and the man,

who is the sleepless first son from farthest away,
says thanks, thanks again, thanks just the same.
What more could he, what more would you have him, say?

Essay on Stone

April abomination, that's what I call
this wet snow sneaking down day after day,
down the edges of air, when we
were primed for spring.

The flowers of May will come next week—in theory.
And I suppose that witty sentimentalist,
Heine, saw this same snow falling
in the North Sea

as into the abyss. I look out now across
this pasture, the mud and wet matted grass,
the waving billows of it, where
the snow is falling

as into our own abyss. I stand on Marshall's
great rock, to which I have returned, fascinated,
a thousand times, I stand as if
on a headland

or on an islet in the midst of waves,
and what is this fascination, this cold desire?
Once I wrote a poem about
making love to stone

and a whole book in which the protagonist,
who was myself, carried a stone with him
everywhere he went. I still like
that poem and that book,

and yet for all my years of stone-loving
I've learned not much about stone. Oh,
I can tell slate from quartz from sandstone—
who couldn't?—and here

in this district we even have an exotic
stone, the talc, that feels warm and bloody
in one's hand, but basically I am
ignorant. Let

the geologists keep their igneous pyrites
to themselves. I don't even know if
this great rock projecting
bigger than a barn

from the slope of the pasture, is a free
boulder that may have come here from the top
of Butternut Mountain who knows
how many eons ago,

or part of the underlying granite of Vermont.
I stand on its back, looking into the abyss.
At all events the fascination
is undeniable. I

always said there could be no absolutes,
but this is stone, stone, stone—
so here, so perfectly
here. It is

the abyss inverted, the abyss made visible.
Years ago when I wrote that other poem
I might have taken pleasure from this,
I think I would have. Now

I am fifty-three going on fifty-four,
a rotten time of life. My end-of-winter clothes
are threadbare, my boots cracked, and how
astonishing to see

my back, like that figure in Rembrandt's drawing,
bent. I shift weight on my walking-stick
and the stick slips in wet lichen
and then my boots skid too,

and down I go—not hurt, just shaken.
And what a hurt that is! Is it consoling
to know I might have fallen
into the abyss?

All this in silence, every word of it spoken
in my mind. The snow falls. Heine,
there must be something wrong with us.
I've heard this pasture

moaning at my feet for years, as you heard
that gray sea, we two shaken and always
unconsoled by what we love,
the absolute stone.

Aura

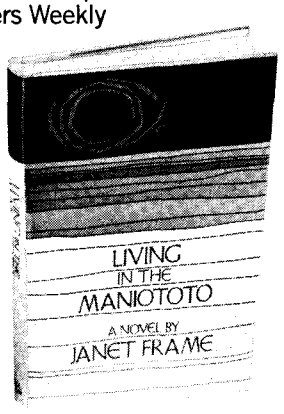
All day the mountain
flared in blue
September air.
The valley lay stunned
by color,
autumn's maple-brightness.
Now twilight comes;
not dark but a moment's
clarity, so that brute
wonder drains
from my eyes, relieved
by the evening star,
there, calm, over
the horizon, a lucidity,
a lucency. That light, far
lavender, restores
distance
and measure,
and inside my skull I rise
tall and free again.
Then
the mountain, free too
in its subduing,
intercedes, a new presence now,
a sense given beyond
color, around and surrounding—
is it shadow, is it
a blue myth coming to be?
Ah, wonder gone, how
lovely this welcoming! I see,
I see the new dimension, form
wavering into essence
and shimmering—oh,
so slightly!—back to
new form, while
the mountain looks at me.

From *Brothers, I Loved You All*, by Hayden Carruth. © Hayden Carruth, 1978. Reprinted by permission of Sheep Meadow Press (distributor: Persea Books).

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

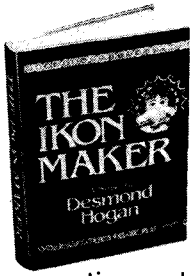
$10.95 **"Arresting and Provocative"***

"A Woman of the Future" is a brilliant, often mind-blowing excursion...a stark surrealistic landscape of nightmare possibilities.
—*Publishers Weekly



"Playful, deft work, by a writer of eccentric strengths." $8.95
—Kirkus

"LIVING IN THE MANIOTOTO, a richly imagined work built around the ideas of illusion and imitation, is an intriguing tour de force."
— Library Journal



$8.95

An arresting and strikingly fresh novel in which the relationship between mother and son is compellingly portrayed.

"written with grace, compassion and a moving simplicity."
— Publishers Weekly

George Braziller, Inc.
One Park Avenue, New York, N.Y. 10016

Breaking Ranks: A Political Memoir
by Norman Podhoretz
Harper & Row, 375 pp., $15

Reviewed by Jane Larkin Crain

IN 1960, at the age of 30, Norman Podhoretz became the editor of *Commentary*, and promptly launched in its pages a campaign of radical social criticism that was profoundly to influence the intellectual and political shape of the next two decades. Impatient with the stodgy dreams and values that had held sway during the 1950s, he determined to provide a forum for writers and thinkers eager to criticize "existing institutions of every kind, to expose their shortcomings, their weaknesses, and their inadequacies as measured by the degree to which they were contributing or failing to contribute to our own future potentialities."

Almost 20 years later, of course, Podhoretz is at the forefront of a political movement known widely and somewhat inaccurately as neo-conservatism, dedicated precisely to the repudiation of all those ideas he himself did so much to animate during the early 1960s. As he says of the New Left in the conclusion to this memoir, "If the Movement is dead, which in a formal sense it certainly is, it died as much because it won as because it lost. Its ideas and attitudes are now everywhere." Completed by 1970, Podhoretz's "de-radicalization" took the form of a gradual disaffection from these "ideas and attitudes," chief among them the New Left's escalating cynicism toward high culture and the academy, its increasingly virulent rhetoric of anti-Americanism and a concomitant complacency in the face of Communist aggression abroad, and especially its animus toward the values of the middle-class spirit.

While, as he says, a turn from the Left necessarily entails a turn to the Right, his "conversion," his critics to the contrary notwithstanding, involved nothing so much as a reaffirmation of liberalism. Facing the fact that the politics of his youth had turned out to be "mistaken" and even "stealthily pernicious," he came to understand that radicalism by definition is never truly grounded in a faith in human nature, but rather in a rage against its ineluctable limitations. No born-again right-winger, he is simply convinced that the radical impulse can only lead to nihilism on the one hand or to the "totalitarian temptation" on the other. Certain that public policy should not address itself to woes inherent in the human condition, Podhoretz is yet willing to believe that a "politics of interest" will conduce to liberty, creating the conditions in which the American Dream—a dream with which he keeps faith—can become actualized.

Although much of *Breaking Ranks* is devoted to a straightforward and thoroughgoing discussion of the paramount intellectual and political issues of our time, it has the same passionate personal stamp as Podhoretz's wildly controversial *Making It* (1967). As he describes it, the firestorm of abuse unleashed on *Making It* was yet another indication that by the mid-Sixties the intellectual community of which he was so prominent a member had closed ranks against any and all deviation from a leftist party line, and had determined to punish severely those who demurred in any way from the regnant pieties of the day. Thus, for daring in *Making It* to hold a qualified brief for the traditional American way of life, to champion the values of hard work, ambition, success, and, worst of all, for suggesting that the intellectual class itself represented no "true or superior alternative" to bourgeois culture, Podhoretz was subjected to a critical response that Norman Mailer described as "brutal—coarse, intimate, snide, grasping, groping, slavering, slippery of reference, crude and naturally tasteless."

Nonetheless, even Mailer, and a treasured friend and mentor like Lionel Trilling, had urged Podhoretz not to publish *Making It* at all, or at the least, to add a chapter in which he took back everything that had gone before. Thus, the reception *Making It* won for itself was a sign of things to come. Although aware that intellectual life in the late 1960s was under a reign of terror from the left, Podhoretz had not realized how fully he himself could be made a victim of it.

Depressed and enraged by the hostility *Making It* provoked, Podhoretz steeled himself for the response to his attack, fully underway in *Commentary* by 1970, on the New Left and the counterculture. In a real sense, that campaign ended a way of life he had worked hard to win. An intimate of the famous, fashionable, and influential, giving and going to all the "best" parties, he knew he was saying goodbye to all that when he changed his political direction. But, as he says, he was far from feeling persecuted, experiencing on the contrary "the special happiness that comes from breaking out of a false position and giving free rein to previously inhibited sentiments and ideas."

With an extraordinary dispassion, Podhoretz articulates and gives their due to those cultural and political attitudes and assumptions he has now renounced, thus saving his memoir from being a mere recantation of past "sins."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The book is most completely characterized by a breathtakingly serious enthusiasm for ideas, and this engagement resonates through the myriad other strains of *Breaking Ranks*, among them the perfect self-irony in which he clothes the discussion of his youthful "utopianism," the poignancy of those passages in which he looks back on his sometimes stormy relationships with tarnished heroes like Mailer and Trilling, and the scaldingly honest dissections of such erstwhile fellow-spirits as Irving Howe, Jason Epstein, and Lillian Hellman.

As only someone who has so deeply lived "the fevers and plagues of the last two decades" could, Podhoretz defines and explores life on that plane where intellectual abstractions and human personalities interact to create culture. A man of preeminent courage, generosity of spirit, and robust sensibility, Podhoretz has established himself as a major spokesman for the party of liberty, and has defended that party in the face of the most virulent personal and political attacks. In this book, as throughout his public life, Podhoretz stands as a force for sanity among the intellectuals and beyond.

Jane Larkin Crain writes frequently on cultural matters.

Burning Love

Endless Love
by Scott Spencer
Knopf, 418 pp., $10.95

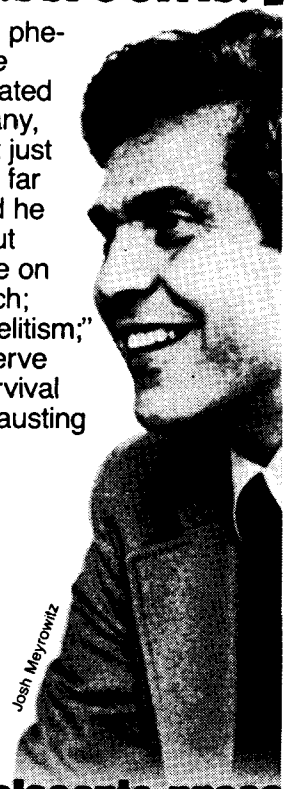
Reviewed by Tim O'Brien

IN HIS widely acclaimed second novel, *Preservation Hall* (1976), Scott Spencer displayed extraordinary story-telling gifts—vivid characterization, intense action, and precise language. Those skills are even more fully developed in his latest book, *Endless Love*, and the result is one of the most satisfying and most fully dramatized novels to appear this season.

Here Spencer tells a story of hard, passionate, obsessive love. It is a genuine *love* story. The subject is not sex, or power, or sublimation, or manipulation, or any of the popular fictional and psychological stand-ins for love. *Endless Love* is as direct and straightforward as its title. Rather than demystifying love, Spencer shows its inherent mystery; rather than demythologizing it, Spencer re-erects the myths; rather than slaying Cupid, Spencer revives him. His novel reaffirms, as every good novel does, those fundamental truths, even clichés, of the human heart: Love is real, love is contagious, love hurts, love feels wonderful, love changes us, love is like fire

An about face in our classrooms?

A decade ago, Neil Postman co-authored the phenomenal bestseller, *Teaching as a Subversive Activity*—"a no-holds-barred assault on out-dated methods." Now, in a book that will "delight many, rile some" (*Publishers Weekly*), he spells out just where he and other educators have gone too far with some of his "revolutionary" theories. And he calls for CLASSROOMS that don't imitate TV, but challenge it; CURRICULA that don't concentrate on what the home and church have failed to teach; TEACHERS who don't run in fear of the word "elitism;" and, most of all, SCHOOLS that "help us conserve that which is both necessary to a humane survival and which is threatened by a furious and exhausting culture."



TEACHING AS A CONSERVING ACTIVITY
by Neil Postman

$9.95 at bookstores

delacorte press
DELL PUBLISHING CO., INC

Four feet long . . . 100% pure silk

The Classic Silk Scarf Early Aviators Wore

now only $11.95
Reg. value $35.00

The same long silk scarf Lindberg wore when he flew the Atlantic...Amelia Earhart wore when she flew 'round the world!

A Great Fashion Accessory for Today's Modern Men and Women!

The image of an early flyer, his long white scarf snapping in the breeze is a part of history—and the thrill and excitement of those early days of flying can never be recaptured.

Until now! Now you, too, can capture a part of history—with this authentic long, white, double-weight silk scarf exactly like those worn by early aviators.

A full four feet long, soft and supple as only pure silk can be, your Classic Aviator's Scarf can be worn knotted around your neck like the aviators did—or tucked in under a coat collar for stylish warmth. (Even use it to clean your glasses, as the first pilots used theirs to wipe their goggles!)

Fabulous feeling, and the height of fashion, too! Order your luxurious Classic Aviator's Scarf for just $11.95, today. (DeLuxe 6 ft. scarf also available for just $16.95)

90-DAY MONEY-BACK GUARANTEE
(Except Shipping and Handling)

PHONE YOUR ORDER TOLL-FREE: If you have Master Charge, or Visa phone 1-800-327-2777 ext. 2 to order toll-free. (In Fla. 1-800-432-2766 ext. 2) 24 hrs. 7 days per wk.

mass marketing Assn.
10850 Riverside Dr., Dept. 151-44 N. Hollywood, Ca. 91602

Mass Marketing, Dept. 151-44
10850 Riverside Dr., N. Hollywood, Ca. 91602
Please RUSH me _____4 ft. double-weight #72176 Classic Aviator's Scarf(ves) at just $11.95 plus 85¢ shipping and handling each.
Please RUSH me _____DeLuxe 6 ft. Aviator's Scarf(ves) #72214 at just $16.95 plus 85¢ shipping and handling each.
enclosing my ☐ check or ☐ m.o. for $ _____
I prefer to charge my ☐ VISA ☐ Master Charge
Card Number _____
MC Interbank # _____ Card Expires _____
(Sorry, no C.O.D.'s—Ca. res. add sales tax.)
Print Name _____
Address _____
City _____ State _____ Zip _____

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

UNSPOILED.

That's Sri Lanka. With 200 species of animals. 425 kinds of birds. All in Asia's best preserves. An endless variety of orchids. You'll marvel at 600,000 acres of tea gardens topping misty mountains. Unbelievable! 75 tours. From 3 to 21 days. Spoil yourself. Write.

sri Lanka *Pearl of the Indian Ocean.*

Ceylon Tourist Board/Dept. SR90
609 Fifth Avenue, New York, NY 10017

Name

Address

City/State/Zip

Nature Safari to

Patagonia

Teeming birdlife, penguins, sea elephants, spectacular glaciers. Tierra del Fuego. Naturalist lecturer/guide. Small groups. Optional visit to Easter Island. Write for detailed itinerary.

Society Expeditions

Dept. SR-10 723 Broadway East, Seattle, WA 98102

Name

Street

City/State/Zip

Please Include: ☐ Afghanistan ☐ China ☐ Easter Island ☐ Galapagos ☐ Mongolia ☐ New Guinea ☐ Tunisia ☐ Amazon ☐ Antarctica ☐ Melanesia ☐ Indonesia ☐ Seychelles ☐ North Africa

Strike back!

With Howard's Angry Letterhead Kit.

Order yours today. Two each of seven letterheads with matching envelopes plus extra blank stationery to create your own. Strike back at faithless public servants with *Don't Tread on Me* (Congressional Roster included), tell a TV show what you think on *Television Critics of America*, tell how inflation is doing you in on the back of a *Fagin's Gruel* label. Feel like an underdog? Use our *Hello Goliath! David Here.* Women will love *To a male chauvinist.* And others.

Send $4.00 plus $1.00 for postage and handling to Angry, Howard Paper Mills Inc., 115 Columbia Street, P.O. Box 982, Dayton, Ohio 45401. *Order today and be* ready to vent your spleen. Beautifully.

The Child and the Unicorn a very special collection of wearing apparel, gifts, unicorns and childhood delights

Send for color catalog

The Child and the Unicorn
One Fairway Plaza Dept. SR-10
Huntingdon Valley, Pa. 19006

in its spark and appetite.

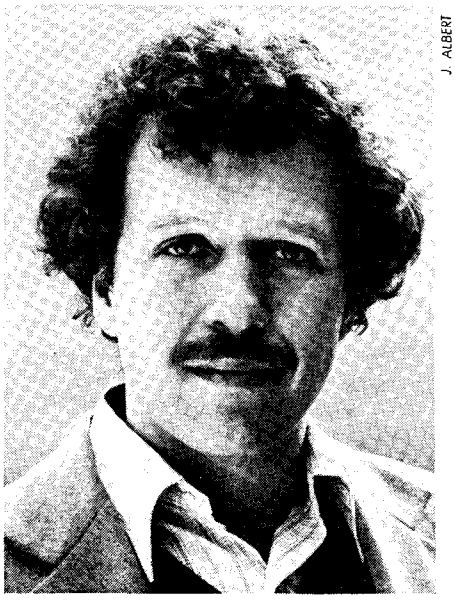
Indeed, the book begins with fire. David Axelrod loves Jade Butterfield. He is 17, she 16. Puppy love? Perhaps, but puppies can love strongly, and puppies can grow up and keep loving. Besides, what's wrong with puppy love? David's love for Jade is so complete, so pure, that he abandons his own parents to move in with Jade's family. The Butterfields are extraordinary people, and quickly David falls in love with them too. He worships Jade's mother, feels a special affinity with her father, and is generally infatuated with the family's open and permissive lifestyle. (Not only do Jade's parents allow the young lovers to sleep together, they go so far as to buy them a double bed.) Eventually, though, Jade's father—feeling threatened, perhaps jealous—rebels. He banishes David from the house. Lovesick and ostracized, lonely not only for Jade but the whole Butterfield family, David sets their house on fire.

David, who narrates the story, says: "I still believe the statement that gives the truest sense of my state of mind that night is that I started the fire so the Butterfields would have to leave their house and confront me....The point was not to allow them to go another day without seeing me."

He succeeds. The house burns, tragedy is barely averted, and the lives of everyone are changed forever. David ends up in a mental hospital; the Butterfields, whose family is not so stable and serene as it first appeared, disperse across the country; David's own parents are shaken out of a monotonous marriage.

Three years later, finally released from the hospital, David sets out on an odyssey to recapture Jade and to rebuild the familial house his fire consumed. It is a poignant, tender, exciting, and ultimately tragic journey. Cupid's arrows can draw real blood. Yet love, no matter how obsessive, is not merely destructive, and Spencer avoids such simplistic moralizing. Love, passionate love, is also the energizing force of the human heart. It is the human dream. "If anything set me apart," David says, "it was not my impulses but my stubbornness, my willingness to take the dream past what had been agreed upon as the reasonable limits, to declare that this dream was not a feverish trick of the mind but was an actuality at least as real as that other, thinner, more unhappy illusion we call normal life."

In the end, the novel reminds us—as David's love reminds his own parents and the Butterfields—that so-called "normal life" with its "normal" kinds of loving (affection, security, comfort, tenderness) seems dull and empty in contrast to the enormously heart-quickening, gut-thumping powers of true passion. David's love for Jade is not a "trick



J. ALBERT

Scott Spencer—Rather than slaying cupid, he has, in his new book, revived him.

of the mind" because, finally, it is not even of the mind; it is of the spirit, the heart, the soul. It is mindless. And mindlessness, of course, is risky. But passionate love cannot be undone by risk, cannot be extinguished by the arguments of the head, cannot be beaten back by the poor firemen of clinical psychology.

Novelist Tim O'Brien is the author of Going After Cacciato.

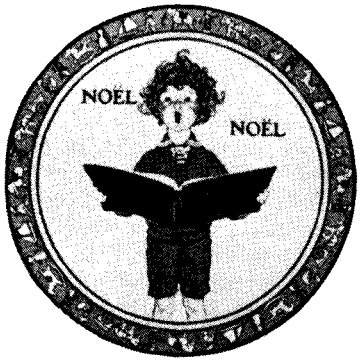
The Old Patagonian Express: By Train Through the Americas
by Paul Theroux
Houghton Mifflin, 404 pp., $11.95

PAUL THEROUX may be the most irascible traveler since Tobias Smollett. Unfortunately, though, his anger never reaches the manic rage of that entertaining author, but devolves into whine and fret.

Setting out from his home in Medford, Massachusetts, one morning, Theroux begins a train journey that will take him down the length of South America, a continent not known for its kindness to dyspepsia. He finds much to upset him: The other passengers are boring, the food disgusting, and the trains filthy and decrepit. On learning that he has missed the Veracruz carnival, Theroux makes a typical remark: "I was relieved that I would not have to endure the vulgar spectacle." When he finds a subject of some depth (his visit with Borges in Buenos Aires, the separation of Canal Zone blacks and whites into "gold" and "silver" races, down to the color of their coffins), he is vivid, moving, and precise. But there is, on balance, far too much

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

UNICEF Holiday Cards



A perfect way to celebrate

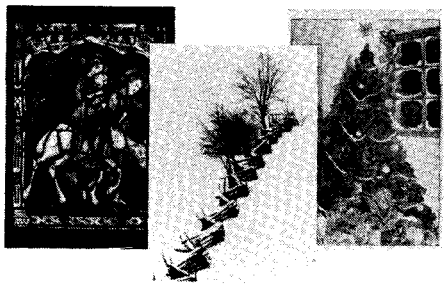
International Year of the Child

For International Year of the Child your purchase of UNICEF cards can mean more than ever before. Proceeds from the sale of even one box of cards will help the United Nations Children's Fund continue and expand its efforts to guarantee "a future for every child." The net result will mean clean water, improved nutrition and health care, immunization, emergency aid, and basic education for the most deprived children in over 100 countries.

To make all of these programs possible, UNICEF has assembled a spectacular and varied assortment of cards, stationery and gifts. There are Christmas and Chanukah cards, scenic designs that capture the holiday spirit, all-occasion note cards, postcards, and mini-notes. The collection also includes the 1980 edition of the popular UNICEF desk calendar, with its view of the joyful world of children at play, and a wide selection of gifts—books, games, records—for children.

Write or call now for a free color brochure describing the 1979 collection of UNICEF cards, stationery and gifts. It's a perfect opportunity to help celebrate International Year of the Child.

On sale at the United Nations and at UNICEF Greeting Card outlets.



Write for a free color brochure:
U.S. Committee for UNICEF
Department A
331 East 38th Street
New York, N.Y. 10016

or Call, toll free: 800-331-1000

petulance and showing off, as when he informs an audience of Zonians "that one could not really understand any colony unless one had read *Frankenstein* and *Prometheus Bound*." Theroux's frequently expressed sympathy for the poor of Latin America would be more convincing if one did not suspect he was taking yet another opportunity to show his disdain for their masters.

Theroux often quotes from the authors whose books he reads along the way; his judgment of one of them, Ambrose Bierce, could be a description of his own attitude: "self-congratulatory cynicism." Perhaps *The Old Patagonian Express* suffers from its author's necessity to report every complaint and conversation so that he could be sure of having a book-length manuscript; one feels that what was "there" was not so much a mountain, or a train, as a publishing contract.

—RHODA KOENIG

Living in the Maniototo
by Janet Frame
George Braziller, 240 pp., $8.95

WHEN A paranoid artist is sucked into the funnel of a Blue Fury before the very eyes of Mavis Barwell Halleton (alias "Violet Pansy Proudlock," ventriloquist, or "Alice Thumb," sister to Tom), her companion remarks casually: "Things like that don't happen."

Janet Frame may be the most important novelist to come out of New Zealand, but her books are so unlike what we expect a novel to be that they almost evanesce into their own mysticism. So much so that her coy but militant solipsism in the dozen or so of her books to appear since *Owls Do Cry* in 1957 has sometimes miffed critics.

Nevertheless, she's been compared to Woolf for her impressionistic sensibility, to Rilke for her deliberate obscurity—and I'm tempted to add the names of Barnes, Nin, Mansfield, if only to suggest the rarefied atmosphere one encounters while living in the Maniototo.

The Maniototo, in essence, represents the farthest, most inaccessible reaches of personal imagination. Geography and language stand in for plot as Mavis buries two husbands in Blenheim, visits Baltimore, copes with an unexpected inheritance in the magic city of Berkeley. Coincidences and "replicas," in twos and threes, are intrinsic to these gambols among symbols.

Her early novels were regional in theme, and one can read *Living in the Maniototo* as a culminating parable for Janet Frame's life in art, paying attention to the fact that she writes novels like spiders make lace—almost instinctively, without looking back. "I'm not sure that I see life at all," she has said. "What I do see is life within."

—CAROLE COOK

J.P. DONLEAVY

To the long line of redoubtable heroes that began with 'The Ginger Man,' J. P. Donleavy adds the bawdiest, beastliest, most disaster-prone hero of all.

Schultz

A Main Selection of the Playboy Book Club, SCHULTZ is $10.95 at all bookstores.

Delacorte Press/Seymour Lawrence
DELL PUBLISHING CO., INC.

SEND FOR A FREE COPY OF "Planned Giving Opportunities"

Learn how The Salvation Army can help you enjoy a worry-free future with:

- Guaranteed Life Income (Partially Tax Free)
- Immediate Income Tax Deductions
- Attractive Return on Investments
- Elimination of Capital Gains Taxes
- Income for Loved Ones after Your Death
- Reduced Estate and Inheritance Tax
- No Investment Worries

CALL TOLL FREE:
800-228-5600 ext 717
Or Mail this Coupon to:

THE SALVATION ARMY
Planned Giving Department
30840 Hawthorne Blvd. WR 1
Rancho Palos Verdes, CA 90274

Name _____
Address _____
City _____ State _____ Zip _____
Date of birth _____

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Secret Disservices

WIDE WORLD PHOTOS

Helms being sworn in by Sam Ervin before the Senate Watergate Committee in 1973.

The Man Who Kept the Secrets: Richard Helms & the CIA
by Thomas Powers
Knopf, 416 pp., $12.95

HALFWAY THROUGH Thomas Powers's splendid book, while I was shaking my head over the CIA's botched efforts to keep Salvador Allende from coming to power in Chile, I thought of the King's Secret. Louis XV of France, who is usually remembered for the vast number of his mistresses, operated an intelligence service in the 1750s that not even his cabinet ministers knew about. Coded messages to agents in foreign capitals often contradicted the official policy set by the Minister of Foreign Affairs. This classic case of the right hand not knowing what the left hand is doing came to be known as the King's Secret. One historian called it "a royal whim, half childish and half senile."

The main subject of the secret correspondence was Poland, the Middle East of its time. Officially, France was neutral, but the king's real intent was to remove Poland from the Russian orbit and to try and place a French prince on the Polish throne. In order to do this, the king's agent in Warsaw bribed Polish lords, backed Polish nationalists, and generally intrigued for all he was worth in the miasma of Polish politics.

After years of this double dealing, the pattern of European alliances shifted, and Louis XV, now the ally of Russia and Austria, gave up the Polish cause, recalled his agents, and watched while Poland was dismembered by her powerful neighbors.

The CIA meddling in Chile was like an updated version of the King's Secret, I thought. Marx said that history repeats itself as farce, and there was indeed something farcical about the American ambassador, Edward Korry, who kept insisting that the CIA had not been involved in Chile because he had been duped in the worst way by his own President, Richard Nixon.

Now, a king of France setting up his private department of dirty tricks is not in the least surprising. He was, after all, an absolute monarch, who ruled by divine right, and was not answerable to the electorate, the Congress, or the media. He could do what he liked, and make remarks like *après moi, le déluge.*

To pre-Watergate America, however, it did not seem possible that in a democratic society, our highest elected official, custodian of our most cherished values, could order a branch of government to bribe foreign politicians, overthrow governments, invade countries with secret armies, spread lies, conduct fiendish medical experiments, arm rebels, and plot to assassinate foreign leaders. And yet, such orders came from the Oval Office, as Powers proves with an overwhelming abundance of detail.

Conventional wisdom holds that an open society is at a terrible disadvantage in the gathering of intelligence. "CIA people," says Powers, "speak with great respect of the KGB, and wistfully of the easy target presented by the wide-open society, porous borders, and trusting citizenry of the United States."

The truth is, however, that for roughly 20 years the CIA acted with impunity in all areas of the world, and its operations were kept pretty well from the trusting citizenry. Only after the agency had involved itself in domestic politics did the dam burst. After Watergate, the bad secrets started leaking out, and there were unfriendly Senate hearings and newspaper stories, and CIA insiders started quitting and writing books, and former CIA directors like William Colby started talking their heads off and appearing on television programs like *60 Minutes* as if contaminated by a virus of atonement.

For a long time the CIA was a sealed, hermetic place whose chief operatives were shadowy figures with names that did not appear in newspapers. I remember interviewing Allen Dulles in 1960, feeling flattered that he had condescended to see me, and awed by the special keys that opened the elevators and all the paraphernalia of spookdom. I was impressed by Dulles's bonhomie, by his pose that intelligence was all a game, that sometimes we scored points and sometimes the other side did, but that there was something almost friendly and gentlemanly about it, like a World War I ace congratulating an enemy on his brilliant flying. When I mentioned Rudolf Abel, the Soviet spy who had operated for years in New York City,

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The delicate bouquet of this young wine foretells its noble future, our winemaker
y guide the promising youth of our Johannisberg Riesling.
Every step we take, we take with care because

THE WINE REMEMBERS

THE WINERY OF ERNEST & JULIO GALLO

Ernest & Julio Gallo, Modesto, CA

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Dulles emitted his famous hearty chuckle, puffed on his pipe, and said: "I sure wish we had one like him." It was a game, and Rudolf Abel was the first draft choice that the Dulles team had missed out on.

Long after Dulles, CIA directors kept using the same terminology, as if world affairs were a team sport. When John McCone was trying to talk President Kennedy out of going ahead with a coup to topple Ngo Dinh Diem in South Vietnam, he said: "Mr. President, if I was manager of a baseball team, and I had one pitcher, I'd keep him in the box whether he was a good pitcher or not."

The umpires, those congressional committees which had oversight authority, winked and looked the other way instead of crying "foul." Richard Russell, former chairman of the Senate Armed Services Committee, didn't just oversee the CIA, he shielded it, and told Dick Helms there were certain covert operations he'd rather not know about. John Stennis, who replaced Russell, said: "You have to make up your mind that you are going to have an intelligence agency and protect it as such, and shut your eyes some and take what is coming."

How gratifying it must have been for presidents frustrated in their domestic programs, who could not even get a tax reform bill through Congress, to be able to order a coup as easily as a dish of ice cream from the White House kitchen. The CIA and its director served the president alone. Each president had this great, powerful agency entirely at his disposal, and made the most of it.

President Kennedy pushed the button that toppled Diem on November 1, 1963. That part was easy to do, but he did not grasp that once begun, a coup can't be controlled. He was shocked to learn that Diem and his brother had been murdered. Three weeks later, *he* was murdered, and Powers makes the macabre inference that those who live by the sword die by the sword.

John Kennedy, the very model of the righteous leader, had blood on his hands. He and his brother Bobby had also authorized Operation Mongoose, the plot to kill Fidel Castro, which failed. As Lyndon Johnson later put it: "We were running a damn Murder Incorporated in the Caribbean."

Was the CIA, in Senator Frank Church's words, "a rogue elephant rampaging out of control"? Powers shows that it was not, that all its actions were properly authorized, although not in writing. In public and at staff meetings, for instance, assassination was never condoned. It went against the American grain, Dulles said, it wasn't the way we operate. This is what Powers calls "the regular spiel." At the same moment that Dulles was mouthing homilies about the American way, he was approving a plan to kill Iraqi leader Abdul Karim Kassem with a poisoned handkerchief.

And what of Helms, the man who kept the secrets? He emerges less as a central character than as a narrative device to tell the story of the agency. This is partly because of his nature, "in the mask of a civil servant, able, devoted to his job, discreet, a bit cool and aloof." But he served the agency for nearly 30 years, seven of them as its director, and no other figure was so closely identified with its activities, legal and otherwise.

What Powers has done, and done masterfully, is to make the CIA come alive by focusing on many of the men who worked for it, men like Frank Wisner, who committed suicide after a mental breakdown, and James Angleton, who believed that the Sino-Soviet split was a hoax to lull the West. His book is a sort of "The Best and the Brightest" of the intelligence community. How could these capable, decent men, who had gone to good schools and had nice manners, and had grown up believing in honor and morality, have been so awful?

Helms, indicted for perjury in the wake of Watergate, was given a fine and suspended sentence, but remained unrepentant. Powers writes:

> If you were to fault him for the Agency's choice of allies and enemies during the last thirty years, he would answer that it was not the Agency's job to make policy. If you didn't like what it did, talk to the men who issued the orders. Helms's view of the world was informed, but narrow and severely concrete. A lifetime of intimacy with the way of Great Powers when they want to have their way in the world had given him something of a mechanic's attitude toward international relations, and he did not lie awake nights wondering if the CIA had a moral right to do as it did. Helms's loyalties were simple and unclouded: he was on our side.

My God, I thought as I read that paragraph, just following orders, where have I heard that before? And what degree of moral abdication is there in the stance of the perfect civil servant, who not only never questions policy, but who deliberately falsifies intelligence data, as Helms did, in order to make it fit policy? When Helms is quoted as saying, in one of the few speeches he made when he was director, that "the nation must to a degree take it on faith that we too are honorable men, devoted to her service," I was reminded of Mark Antony's words over Caesar's corpse: "For Brutus is an honorable man."

Helms was indicted for perjury because he had lied to a Senate committee. His rationale was that the senators had no right to honest answers, because they had not been cleared to ask questions. There was a narrow elite of those who were in on the secrets, and the rest of us poor clods.

This keeping of the secrets was not just a practical necessity, it was central to the way Americans see themselves. If no one knew what the CIA did, then it didn't happen; we could keep our illusions about ourselves and continue to believe in the contrast between American morality and Communist expedience. To have that vision so thoroughly shattered by Powers's book is a disturbing experience.

But ultimately, that is the reason the book is important. Not because it is so revealing, and not because the CIA comes out on balance as a huge waste of resources, with a long history of bungling. Today, as Powers says, "the CIA does not have any assets which would give explicit warning of a Russian decision to attack the United States." What Powers has really written is not the story of the CIA's failure, but the story of America's loss of innocence.

—Ted Morgan

"Look, dear, a recent acquisition!"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SATURDAY REVIEW HOLIDAY GIVEABLES

The advertisers on these five pages offer varied and exciting gift suggestions for the holiday season. Please follow carefully the instructions below in ordering catalogues and/or merchandise.

A. To order catalogues that are free, circle the appropriate numbers on the attached card and drop it in the mail.

B. Where prices for catalogues are indicated, or for a combination of free and non-free catalogues, circle the appropriate numbers on the card, total the cost, and mail the card in an envelope with your check or money order (no stamps) payable to Saturday Review. Send to Saturday Review Holiday Giveables, P.O. Box 2757, Clinton, Iowa 52735.

C. If the card has already been used, just write to Saturday Review Holiday Giveables, Box 2757, Clinton, Iowa 52735.

D. If you wish to order merchandise shown on these pages, please write directly to that particular advertiser. **DO NOT USE THE ATTACHED CARD TO ORDER MERCHANDISE. PLEASE USE IT FOR ORDERING CATALOGUES ONLY.**

1

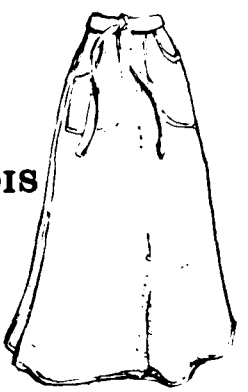
PEACHTREE REPORT

HERE and NOW! Your favorite fashion magazine and then some! PEACHTREE REPORT offers the "NOW" in convenient catalog shopping for your life style. Elegant! Unique! Distinctive! Now! For your own FREE copy of the latest issue call Toll Free 800-241-9321. Or write:

PEACHTREE REPORT
Dept. SR-10
4795-F Fulton Industrial Blvd.
Atlanta, Georgia 30336

2

THE MAINE WRAP CHAMOIS SKIRT



Smart, comfortable simplicity in 100% cotton chamois cloth. Fabric napped inside and out for extra warmth. Smooth as genuine chamois leather. Launders beautifully. Our wrap-around has just the right flare in street length and full length versions. Available S (8-10), M (12-14), L (16-18) in Navy, Sherwood green, Sea Mist green, Rust, Gold, Claret and Cornflower blue. Short length $30, long $34. Free catalogue with order. $1.50 postage.

Especially MAINE
U.S. Route 1 Dept. SR-10
Arundel, Maine 04046
(207) 985-3749

3

Send us $1.00 and we'll give you $2.00 to spend in our catalog of performing arts merchandise, PLUS a one-year subscription, including the Christmas catalog and the 1980 Buyer's Guide. Theatre-Film-Dance-Music — we've got it all. Books, records, posters, T-shirts, and more. Give it to yourself, or give it to a friend.

Write to: Dept. SR109

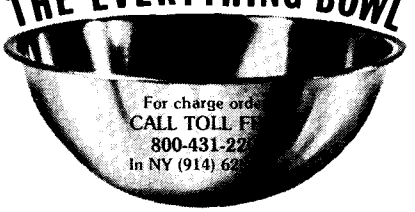
FOOTNOTES*
1300 ARCH ST., PHILADELPHIA, PA 19107

Please turn the page for more Holiday Giveables.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

4

THE EVERYTHING BOWL



For charge orde
CALL TOLL FR
800-431-22
In NY (914) 62

AT LAST — A bowl big enough to be **really useful!** This 13 quart beauty is made from heavy gauge stainless steel and is as functional as it is attractive. 16" wide and 6" deep, it's perfectly proportioned for a variety of uses. For example:

- Toss and serve large salads.
- Mix stuffing, large batches of cookies, pie fillings, etc.
- Make bread dough.
- Fill with ice and use as a cooler for summer beverages, salad plates, etc.
- Bathe baby, soak feet, wash socks, bob for apples, catch drips, etc., etc., etc.

We Guarantee you'll find many, many more uses for it!

Regularly $20.00. **Now yours for only $11.95!**

PLEASE RUSH ME____13 qt. Everything Bowl(s) @ $11.95 (plus $1.75 shipping)
___8 Qt @ 7.95 (plus $1.00) ___5 Qt @ 5.95 (plus $1.00)
___3 Qt @ 4.95 (plus $1.00) ___1½ Qt @ 2.95 (plus 75¢)
SAVE over 15%!_____THE SET (All Five) @ $29.95 (plus $2.95)

The Wooden Spoon Inc.®
Dept. 366, Rt. 6 Mahopac, NY 10541

NY residents add sales tax Master Charge, or VISA please
Check, Money Order, American Express,

5

Greetings From The Republic of VERMONT

Look What's Sitting in My Mug! A Teddy Bear or Frog.

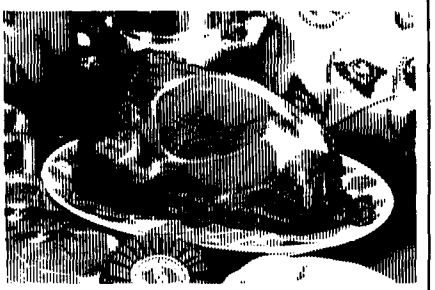
Kids, grandparents, parents, baby-sitters, teachers will exclaim in suprise and joy at these sculptured colored figures sitting in the bottom of white china mugs. Fun to give as gifts. The Brown Teddy Bear is leaning against the side of mug with a comfortable look on his face which plainly declares; "This is where I live." The Green Frog peers up at you with his black eyes as if he is ready to jump right out of the mug. Mugs are 3½" tall and 3" diameter. Send $7.50 direct to Vermont for 2 Mugs, *postpaid.* Please specify which two designs you want.

Also from Vermont

Our 100-page Fall-Christmas illustrated catalog, free.

VERMONT COUNTRY STORE
Box 144-M Weston, VT 05161

6



Country Hams

You can order B & B Country Hams, Country Bacon, Country Sausage, Cheeses, Homemade Jams 'n' Jellies, Preserves, Old-fashioned Biscuits, Cornbread and Pancake Mixes, Relishes, Fruitcakes, Puddings plus Turkeys, Pheasants, and Steaks.

B&B Country Hams have won the Grand Champion Award at the Kentucky State Fair for the last three years.

Send for your very own copy of the B & B Full Color Country Food Catalog.

Broadbent B & B Food Products
Route 1-SR • Cadiz, KY 42211 • 502-235-5294

7

Famous Maytag Blue . . . From Iowa With Love

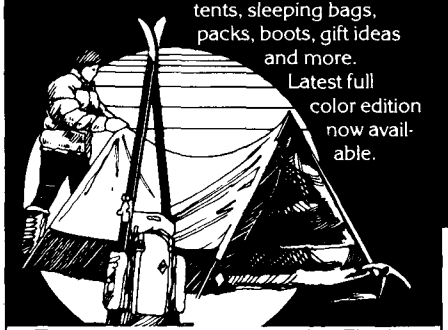
Delight your family and friends with a unique gift of Iowa . . . Maytag Blue Cheese. In taste tests our cheese was a *favorite among well-trained palates. Maytag Blue* is handmade in small batches with milk rich and fresh from our Holstein-Friesian herd and double aged in our cool ripening caves. Direct, fast delivery . . . each wheel of *Maytag Blue arrives delicately marbled and mellow* tangy . . . guaranteed as perfect as the day it departs the Dairy Farm. (Ask about our other fine cheeses and spreads!)

Please send
_____ 2 lb. wheels of Maytag Blue @ $ 9.45
_____ 4 lb. wheels of Maytag Blue @ $16.35
☐ *to my home*
☐ according to attached instructions
My Name _____
My Address _____
City _____ State _____ Zip _____
☐ Check enclosed for full amount plus $1.20 delivery charge for each addressee
☐ Please charge my *Visa/Master Charge account*
Acct. # _____ Expiration Date _____
Full refund guaranteed if you're not completely satisfied
Send to: Maytag Dairy Farms - Dept. 129
RR1, Box 806 Newton, Iowa 50208 (515) 792-1133
☐ Information on other cheeses

8

Free CATALOG

Detailed charts, facts/figures and photos make the EMS catalog unique. Compare product specifications, performance data to select the right equipment and clothing for cross-country skiing, winter camping, *hiking, climbing, backpacking. Catalog* also gives information on care, proper use of outdoor equipment. Covers clothing, skis, tents, sleeping bags, packs, boots, gift ideas and more. Latest full color edition now available.



☐ Please send me your free catalog. Thanks.

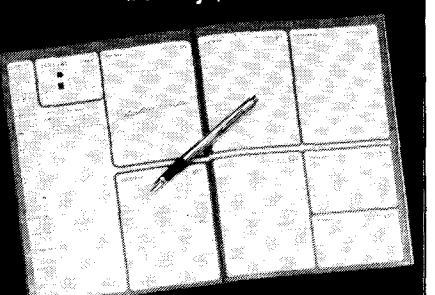
Name_____
Address_____
City_____
State_____ Zip_____

Eastern Mountain Sports, Inc.
14511 Vose Farm Road
Peterborough, New Hampshire 03458

9

THE FUTURE IS YOURS

(For only $12.95)

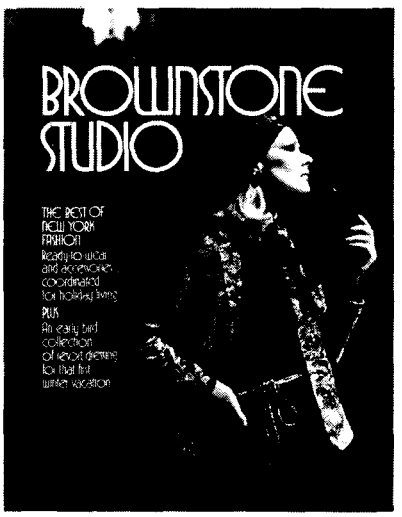


A long-time best-seller The Saturday Review Executive Desk Diary is now available for 1980.

Order by filling out the coupon on page 57 of this magazine.

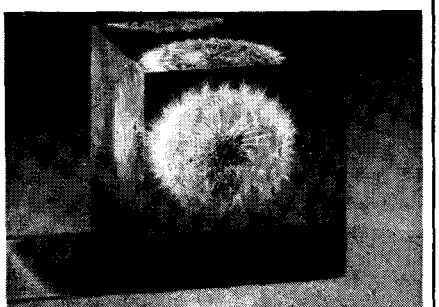
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

10


BROWNSTONE STUDIO
THE BEST OF NEW YORK FASHION
Ready-to-wear and accessories coordinated for holiday living
PLUS
An early bird collection of resort dresses for that first winter vacation

Brownstone Studio's Jean Grayson has put together a Holiday/Resort collection of coordinated ready-to-wear and accessories from the better New York fashion houses. Dresses, suits, coats, separates, sweaters, intimate apparel—all in sizes 6-20. Just ask—we'll send you four brochures a year free. Brownstone Studio, 342 Madison Avenue, New York, N.Y. 10017, Dept. SR.

11



Only at Gump's

A dandelion puff timelessly preserved in a 2½" crystal-clear lucite cube, captivating as an object of decoration or used as a paperweight. 14.50 postpaid, plus applicable tax for delivery in California, Illinois, New Jersey or New York.

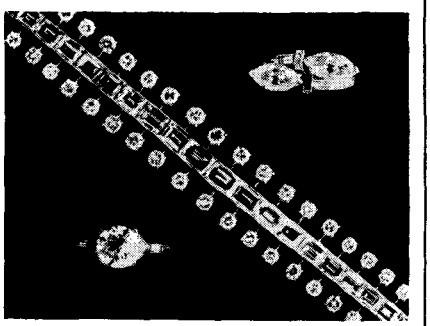
Send for our 80-page Gift Book, $1 each.

GUMP'S

250 Post • San Francisco, CA 94108
Dept. 434 TOLL-FREE: 800-227-4512
(In Calif.: 800-652-1662)
AEX, DC, MC, VISA

12

The most competitive prices for jewelry are found at auction.



PB Eighty-Four holds monthly auctions of fine and antique jewelry which attract an international audience of interested buyers. Each auction is fully described in an illustrated catalogue. For information regarding catalogue subscriptions, upcoming sales, consignments or appraisals, contact Alison Bradshaw (212) 472-8437.

A complimentary catalogue is available upon request.

PB Eighty-Four

a division of Sotheby Parke Bernet Inc.
171 EAST 84TH ST. NEW YORK 10028

13

VEAL

PRIME BABY VEAL

We are specialists in the finest white European-Style Baby Veal

We deliver a variety of delightful gourmet-cut boxed assortments nationwide to your home. Not sold in stores.

FREE: "VEAL LOVERS GUIDE" with recipes. Phone (toll free) 804 985-3481 or write:

VIRGINIA VEAL FARMS, INC.

Box 79 Stanardsville, Va. 22973

All credit cards accepted

14

Draper's of Southern California

Send for our free fashion mailer. Published quarterly our booklet features fashionable clothes for half sizes 12½-24½, misses' sizes 6-20 and hard-to-find sportswear sizes 36-42. Get on the list now for fine apparel selections that are as easy to take care of as they are to look at.

Draper's
125 Baker Street
Costa Mesa, CA 92626

Now with 13 beautiful stores in southern California and Arizona

15

PUT OUR "BOTTOM OF THE BARREL" CAVIAR AT THE TOP OF YOUR LIST

Let us tell you a secret of the caviar business that will save you nearly 60% of the cost of the unique, genuine Caspian product.

The beautiful black eggs of Russian Beluga Caviar are frequently broken at the bottom of the barrel. This is the caviar that we pack under the Kamchatka label. It may not look quite as pretty as the whole grain caviar, and it doesn't crunch as well. But for splendid flavor it will match ANYTHING YOU CAN BUY AT 4 TIMES THE PRICE.

A case of twelve one ounce jars is a bargain at $50. That includes shipment anywhere in the U.S. or you can order a sampler pack of 3 jars for $13.95 postpaid.

Join the thousands of satisfied customers who save substantially when purchasing the Kamchatka label. If not fully satisfied, we will make full refund for the unused jars. A catalog with many wonderful delicacies & gift ideas all at discounted prices, will be enclosed with every order.

SEND YOUR CHECK TO

Caviarteria INC.
CAVIAR CENTER USA
870 Madison Ave. NY 10021 Imp. 15A
PHONE ORDERS (212) 861-1210

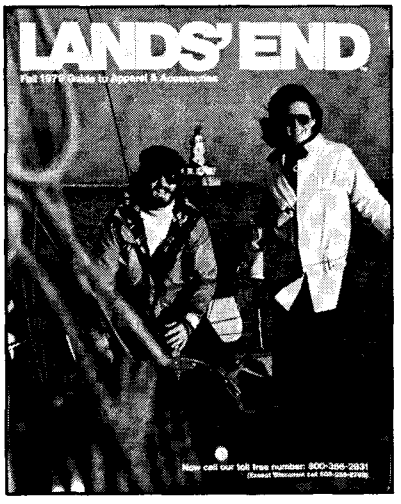
FREE CAVIAR CATALOG
To order use Sat. Rev. Business Reply Post Card

Please turn the page for more Holiday Giveables.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

16

Book passage to LANDS' END



FREE! Take a trip through full color pages of sailing apparel, sea going duffles, canvas luggage, sportswear and accessories. Call us now–we'll send your catalog at no charge.

CALL TOLL FREE
800-356-2931
(except Wis: 608-935-2788)

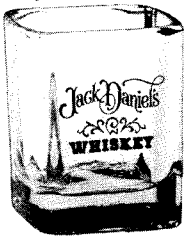
17

Tree-ripened citrus fruits and mammoth avocados, hand-picked, delivered to your door. An unforgettable taste treat that we have been sharing with our customers for the past 21 years. Guaranteed to arrive in perfect condition, there is no better gift with which to treat your family and friends during the holiday season. Tropical candies, jellies, and citrus *marmalades make our free catalogue* a gourmet shopper's delight. We're a naturally ripe idea!

Blue Heron Fruit Shippers, Inc.
7440 North Trail
Sarasota, Florida 33580

18

LYNCHBURG
HARDWARE & GENERAL STORE
Box 358, Lynchburg, Tenn. 37352



JACK DANIEL SQUARE GLASS SET

Mr. Jack Daniel was the originator of the square bottle for his whiskey and always wanted to have a matching square glass. Well, here it is! This hefty square glass (each weighs 14 ounces) is the perfect companion to a bottle of Mr. Jack's finest. The inside is rounded to make drinking a pleasure and the original design is fired on for good looks and durability. My **$15.00** price for a set of 4 glasses (8 oz. capacity) includes postage.

Send check, money order, or use American Express, Visa or Master Charge, including all numbers and signature.

(Tennessee residents add 6% sales tax.)
For a color catalog full of old Tennessee items, send $1.00 to above address.

19

An Alternative To The $21 Button Down Ours...$14.

100% COMBED COTTON OXFORD BUTTON DOWN

Finest traditional design and tailoring. Seven button front, placket sleeve, left breast pocket, double reinforced side seams and sleeves.
Your satisfaction guaranteed.
Blue or White. Sizes 14½-17½/32-35.

Huntington Clothiers
2258 E. MAIN ST. • COLUMBUS, OHIO 43209
Telephone Orders (614) 237-5695

Please send me 100% cotton shirt(s) @ $14.00 ea. Add $1.75 for ship. & Ins. regardless of quantity. Ohio Res. add 4% sales tax.

Size ____/____ ____ Qty White ____ Qty Blue

☐ Pers. Ck. ☐ Mstr. Chg ☐ Visa ☐ Am. Exp.

Card No. _____

Exp. Date _____ Mstr. Chg. Bank No. _____

Signature _____

Name _____

Address _____

City _____

State _____ Zip _____

SRB

20

an original art piece inspired by the classic

TWO FROM GALILEE...The Love Story of Mary and Joseph.

Pat Mighell, daughter-in-law of author Marjorie Holmes, created this work *after reading the beloved* novel. In natural terra rosa tones to grace your home and the homes of your *loved ones at Christmas* and throughout the year. 10½". Gift boxed. $20.00

OMNI INC. SR
3040 Charlevoix Drive S.E.
Grand Rapids, Michigan 49506

Please send me
_____ TWO FROM GALILEE Art Piece(s) @ $20 each.

Add state tax where applicable.

My check is enclosed for $_____

Charge my (check one) ☐ VISA ☐ MASTER CHARGE

Account No. _____ Exp. Date _____

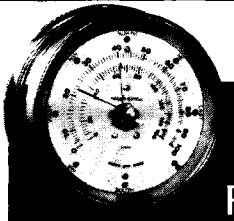
Signature _____

Mr./Ms. _____

Address _____

City _____ State _____ Zip _____

21



SIMPLY THE FINEST WIND SPEED/ DIRECTION SYSTEM MADE.

Bring the topical world of weather to your home or office with this precision wind speed gauge and wind direction vane combined on spun aluminum dial sealed in a handsome 6.5" diameter solid brass case. Complete Maestro system includes patented Gust Register which shows highest wind speed since last reset. 8 light-emitting diodes indicating wind direction, sensors, wire and mounting hardware. Tested at MIT and Mt. Washington. Five year warranty. $285 complete. Write for brochure on Maestro wind system and other fine matching weather instruments.

MAXIMUM INC.
42S SOUTH AVE., NATICK, MA 01760

Ship me one complete MAESTRO System @ $285 postpaid. Check enclosed ☐/ Charge AMEX ☐ VISA ☐ MASTER CHARGE ☐

CARD # _____

EXP. DATE _____

NAME _____

ADDRESS _____

☐ Send weather instrument brochure

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

22

Giant Popcorn Treat

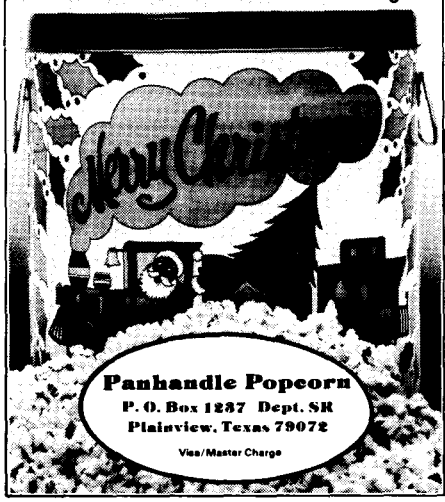
Fresh-popped flavor in airtight, 6.5 gallon, reusable canister. Great gift for office, family, neighbors.

$14.95 3-way mix of butter, cheese, caramel

9.95 butter corn only

Please add $3.50 postage & handling for each can.

Order from this ad or write for FREE SAMPLE and full-color catalog.



Panhandle Popcorn
P. O. Box 1287 Dept. SR
Plainview, Texas 79072
Visa/Master Charge

23

"ESCAPE from the ordinary."®

"Snugglers"... soft, warm, comfortable.

Crafted entirely by hand, our toffee brown "Snugglers" are 100% New Zealand sheepskin. It's like having a sheepskin rug cushioning your every step. Send shoe size for proper fit. **No. 2090F** (Men's); **No. 2099F** (Women's) **$34.00.** Add $2.00 for postage and handling.

Norm Thompson
1-800-547-1532
OR CALL 1-800-547-1160

Call TOLL FREE 7 days/week, 24 hrs./day. Checks and major credit cards accepted.

■ Dept. 58-02, P.O. Box 3999, Portland, OR 97208

■ For mail orders include product No., quantity, size.

☐ Send FREE catalog full of men's and women's fashions and unique gift ideas.

24

MARTHA ANN QUILT RACK. Our New England ancestors kept extra blankets close at hand, on a pretty pine stand like this one. 30½"H23½"W15½"D. **Easy Kit $27.95. Finished $37.95. Add $3 post. ea.**

Our 72-Pg., Full-Color Catalog Features Early American Furniture. Send for it, FREE!

Dept. R910A, Box 1000
N. Conway, N.H. 03860

Yield House

Name _____
Address _____
City _____
State _____ Zip _____

25

To Your Bookseller, or
SATURDAY REVIEW
Dept. HW
1290 Avenue of the Americas
New York, N.Y. 10019

Please send me _____ copy (copies) of Simon and Schuster CROSTICS 81 (24793). I enclose $2.95 per copy, plus applicable sales tax, plus 50¢ for handling and postage. Add 10¢ postage for each additional copy.

Name _____

Address _____

City _____ State ___ Zip ___

I missed the previous collections. Please also send
☐ CROSTICS 80 (24412) $2.95
☐ CROSTICS 79 (23021) $2.95

Please allow 4 weeks for processing and delivery.

26

The Pfaelzer Gourmet Gift Catalogue For Christmas 1979

Christmas gifts should be special gifts! You'll find them all in this new full color catalogue: 48 pages of delectable, world-famous gourmet beef, veal, lamb, pork, poultry and seafood ... plus an outstanding selection of cheeses and cooking accessories. $1.00

27

"MAGIC" UNDERWEAR THAT REALLY BEATS THE COLD!

Imagine feeling warm, dry and comfortable—no matter how cold the weather or how long you stay out!

You *can* with Damart underwear, because it's made of a new miracle fabric — Thermolactyl. Damart not only retains and reflects your natural body warmth — it's knitted to let perspiration out. No other underwear does this.

What's more, feather-light and soft Damart lets you be as active as you like. Without ever getting that clammy cold sensation, inevitable with layers of heavy, restrictive clothing.

Damart will be supplying the U.S. Winter Olympic Team with Thermolactyl. The Mt. Everest climbing expedition wears Damart so does the Chicago Bears Football Club, the New England Patriots and the Philadelphia Eagles.

Our free color catalog tells the full Damart Thermolactyl story, displays the whole Damart line for men and women. Send for your FREE copy now!

THE PROOF IS IN THE WEARING!
Damart Thermawear, Inc.,
Dept. 13449
1811 Woodbury Avenue
Portsmouth, New Hampshire
03805

UNITED STATES OLYMPIC COMMITTEE

SUPPLIER 1980 U.S. WINTER OLYMPIC TEAM

Damart Thermawear, Inc.

PRODUCED BY ARCHIVE.ORG
ELECTRONIC REPRODUCTION PROHIBITED

OH, CUISINE!

Cook-Out at the Media Corral in San Francisco

MAY I BORROW the *New York Times?*"

Said the bartender at the Washington Square Bar and Grill in San Francisco: "We didn't get it today. *Voilà le drame, Monsieur.*"

I sat alone at brunch on a Sunday and heard a stew from Memphis talking to a poet she must have met on a Braniff flight: "Mah mom's good at writing like, oh, odes and stuff, but I got to write about things that really touch me, like the passing of Elvis and things."

Later, in the men's room, I heard a male model confiding to a friend: "You saw that girl over there by the window? She can't take her eyes off me, and I figure I should talk to her, because that dude she's with, he'll see her talking to me, a pretty good-looking guy, and then he'll treat her better. That's cool. I like to bring happiness and better treatment into the world."

The Washington Square may be too popular at some hours, but it's a wonderful world, created of hearty, slightly subgourmet food and of the mighty will of Edward Moose, our host. With his partner, Sam Dietsch—the classic musical comedy Irish and Jewish collaboration—they shook into place a pub and grill with a little of Third Avenue, a little of their native Gaslight Square in St. Louis, and a heck of a lot of San Francisco North Beach boheem.

It's Out to talk about an In restaurant. For one thing, by the time memories of pasta and petrale are processed through print, In will become Out. Also, the very fact of being In makes for Out. At various periods of in-ness and outery, I have supped at Casey's in Greenwich Village, at the Auberge Inn (which the French pronounce aubergine) in Paris (Berkeley-style French vegetarians, plus Allen Ginsberg singing a Buddhist country rock tune), and at Clark's in Lakewood, Ohio, at Chez Sidonie in Point du Bout, Martinique, at the blessed and magical Grand Hotel Oloffson in Port-au-Prince, and at the Antique Bizarre in Davis, California. I have even enjoyed the "chicken fricassie" at a Holiday Inn near Carbondale, Illinois. Although I draw the line at "chicken-fried steak" and at hotel dining rooms called the Rhythm (or Boom-Boom) Room, I qualify as one of the great non-gourmets of our time.

What I lust for in a restaurant is the homeless orphan's need: companionship, animation, or philosophic quiet, a place to take a woman pal, an ex-wife, a child, or a friend. Food comes second after more diffuse pleasures. Just now my food and philosophy matrix of choice is the Washington Square Bar and Grill in San Francisco. (Since San Francisco has been declared to be Out by *WWD*, we will now move two spaces back to the mid-Sixties and proceed to be In again.)

Many people think a restaurant is a place where one goes to eat. No, no, no! How many times do I have to tell everybody that the word comes from the French, meaning to restore the spirit. Eating is for kitchens, for dinners in private houses, perhaps even occasionally for restaurants. But the primary purpose of the latter is sociability, ambience, comfort, ease, community. It's the difference between a movie on television (your own beer and somnolence and home smells) and the same movie in a theater (a group, a shared breath, a festive and going-out intention, a community, even if you are only called together to stand at the popcorn stand). In a naughty world, a restaurant is a place where one can smile and be at ease while doing something with the gullet.

So the food, drink, especially the coffee, at the Washington Square are perhaps merely superior, but the walls and tables and light are supremely comforting, and even more important, the mob contains the most interesting media and political folk of San Francisco, the paranoid, the eye-patched, the cuddly, the irascible, the radical, the philanthropic, the promiscuous, the comic, the visiting. I am avoiding dropping names, but I have one or more for each of those adjectives. The atmosphere is of a non-singles, non-fern bar where the women can meet the men *who have something to say*. The Jewish-Irish spirit which presides here over Italian and Yugoslavian chefs may have emerged from the traditional aquarian fish store which once occupied part of the premises.

The movie about Jack Kerouac was shot here because it is authentic to Kerouac's North Beach although it did not exist in beat times. The fish is fresh. The word "fresh-frozen" is banned. The orange juice is squeezed by hands on Sundays. In marital distress, the Washington Square functions as a comforting sitting room with friends awaiting better times. In courting, it functions as a long-run North Beach party. Other places do the same or similar, but here the food and drink and sanitation all work to the high standards of Ed Moose, the way they are supposed to work.

I go to talk with a friend or not to talk with a friend. I can mope. I can exercise my knees in table-hopping. I read. I watch. I listen. I get nervous, if I need that. I get calm, if I need that. And the *New York Times* is always available, except, of course, when it is not.

—Herbert Gold

"If you'll pardon me for saying so, sir, you've neglected to order your greens."

Mr. Gold's Slave Trade *was recently published by Arbor House.*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Overlooked City

IF PRESSED I could tell you more than you would want to know about Linnich, a wartime village I looked at all one frosted winter. I could discourse on fought-over crossroads called Geilenkirchen, and atrocity towns like Gardelegen, and my first look at a big German city called Krefeld, which I shared with Henry Kissinger who was a corporal in an adjoining division. I saw Berlin before the Wall and marveled at the beauty of Passau before the peace. I've had luncheon in Munchen, as the American Forces Network used to call its noontime serenade. And dinner, too, and examined the roots of the Hitler "beer-hall putsch." But Düsseldorf? Who had been there? Like most American tourists I had overlooked it, a misstep that had not been made by Germany's high-rollers, by the Japanese who, if they live in Europe, live there. It sets the fashion, calls the tune, my German friends assured me, and so one recent night I buzzed out of the aging airport at Munich and landed in short order in the bright, gleaming terminal in the *dorf* (village) that had grown up on the banks of the Düssel.

By next morning I had found the Düssel, a snicker of a river that flows mostly under the city and is more like a stream, anyway. What is important to Düsseldorf is that it is on the Rhine, a river that in brilliant postwar engineering the city has spanned with bridges supported by sleek towers tethered to thread-thin cables.

It is a dashing look for a city that still reveres its Altstadt, the Old Town where the 16th-century Town Hall endures. From the balcony that juts out from the brick walls, the lord mayor appears on suitable occasions to make public pronouncements to the citizens gathered on the cobbles of the Marktplatz below. On days of celebration the market stalls, presumably, pack their carts and go elsewhere, but otherwise they are on hand selling odd things like foot-long white radishes and the minuscule watercress of which the Germans are so fond. The spirit of the city rides with the equestrian statue of Jan Wellem which was finished in 1711, five years before Wellem died. He was a patron of the arts and his collection of Rubenses was to become one of the great treasures of Munich's *Alte Pinokothek*. Under him court artists were highly paid. Under him a court orchestra of 60 musicians played. Under him the first synagogue rose, the first newspaper was printed. Even Paris had fewer lamp posts.

GERMAN NATIONAL TOURIST OFFICE

Jan Wellem rides again— "On days of celebration the market stalls pack their carts."

If Düsseldorf declined after the demise of this prince-elector, his is the spirit of the new city which sets the fashions and the pace, attracts big business, stages the shows and the fairs. Napoleon, who was to pay a state visit much later, called it "my little Paris on the Rhine," a sobriquet the city won't let you forget. The Altstadt mothers a Café Bonaparte within its square kilometer of beer halls and shops called Mata Hari and Honey. Heinrich Heine was born on Bolkerstrasse on a site that is now Weidenhaupt's Bäckerei. The beer hall across the street, Im Goldenen Kessel, maintains a Heine corner with his bust and framed extracts of his poems. It is a nook of homage in a sea of wooden tables patrolled by aproned waiters.

The select haven is Zum Csikos though Gott knows why. It is famed for its hot goulash soup, but I found it a narrow place, dark and dank and crowded. Hyperkinetic people can dance until 5 AM at the Black Bottom, and those with a sweet tooth can apply at a parlor called Dolomiti Eis, which proffers such flavors of ice cream as Schokolade, Haselnuss, Walnuss, and Amaretto.

Napoleon is guaranteed to have eaten at the Brauerei zum Schiffchen at 5 Hafenstrasse, perhaps on *Dicke Bohnen* (thick beans) with Westphalian ham, or *Reibekuchen*, a Düsseldorf delight which turns out to be potato pancakes.

Napoleon's visit here in 1811 lasted only a few days, but his influences are great, and I thank him for most of them. Düsseldorf became the capital of a state created by Bonaparte between France and Prussia. Its grand duke was Murat, Napoleon's brother-in-law, who broke down the fortifications that made possible the park called the Hofgarten. He laid out, as well, the grand boulevard called the Königsallee, or the Kö.

Nowadays, the Kö is a cross between the Champs-Elysées and Faubourg St. Honoré, with a bit of Fifth Avenue added, if you take away the peddlers and the musicians that have lately sprouted there. It shines with the familiar names of St. Laurent, Dior, and Pucci, and oth-

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ers not so familiar—Franken for porcelain, di Lorenzi for Italian shoes, and Otto Bittner for chocolates and pastries.

Shops line one side of the Kö and banks the other, which lead some to say that money is made on one side and spent on the other. A canal separates the spenders from the makers.

Terra-cotta walks are threaded through the Hofgarten, a highly manicured enclave of green. Napoleon viewed it from the rise called Napoleonsberg, but in other places fountains stream skyward, flowers form a centerpiece, and a lovely peace descends. The Goethe-Museum occupies the pink House of the Court Gardeners.

The modernity of Düsseldorf soars out of the Thyssen Building on Hofgarten Strasse alongside the park. It is really three slices of metal and concrete welded together, standing in curious juxtaposition to the Schauspielhaus, with its curving walls and glass panes that look to the Hofgarten. The canals edging the park are patrolled by ducks and by seagulls who come, too, even though it is a long way to the sea. Some fly in for the winter and, like many visitors, enjoy the place enough to stay through summer.

At the fountain of the Green Boy one can look back along the Grand Allee of red turf set with gas lamps to the Schloss Jägerhof where Napoleon spent a night, though now it is better known for its collection of 20th-century art—strong on Klees, but hung, too, with Kandinsky, Léger, and Picasso.

The sudden transformation of Napoleon's Little-Paris-on-the-Rhine into a style-setting city in northern Europe, only two hours from Brussels by car, 500 kilometers from Paris, and under an hour and a half's plane ride from London, has visited upon it the inconveniences of progress. The most upsetting is the new subway which has made a mess of the streets around the otherwise elegant Hotel Breidenbacher Hof on the Heinrich-Heine-Allee, which considers itself so snooty it doesn't even publish a folder. It is looking the other way like an elegant hostess entertaining in her parlor while the plumbers have torn apart the rest of her house. Paintings and flowers lend a certain grace to the public rooms and the elderly chambers upstairs have been redone with silvery wallpaper, golden toilet seats, and suites finished in mauve and purple.

The Hilton, handy to the airport, is a trig and modern hotel set in its own garden. It has all the amenities—pool, suntan lamps, disco, an elegant restaurant patterned after San Francisco's golden age, and an all-hours restaurant which invokes the name of the Hofgarten downtown. It also operates the largest ballroom in town for conventions and fashion showings.

The presence of so large a Japanese population has encouraged the bankers of Nippon to finance their own hotel which is called the Nikko. It is the very model of a modern Japanese hotel with a dazzling array of lobby lighting fixtures, a Japanese and an international restaurant. The concierge, for reasons that escape me, is from Morocco.

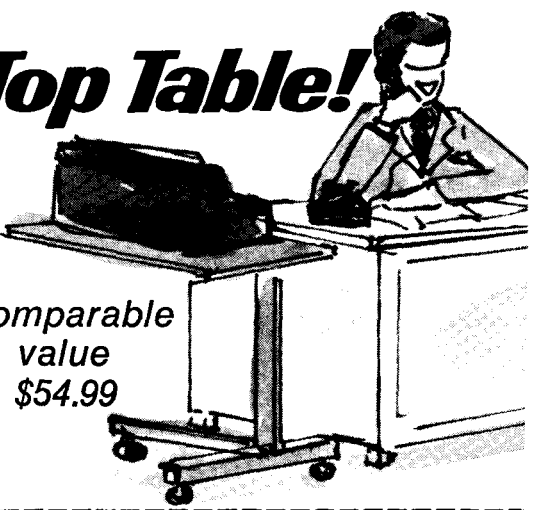
One can board a Rhine steamer from a wharf near the Hilton, but as a local citizen explained to me, Düsseldorf has turned its face away from the Rhine. On the left bank there are gabled houses painted pink, white, and green, with some modern glass houses shouldered in between them. And there are pocket gardens on the flats alongside the river. The Ramada has planted its hotel on the left bank and one can find a few quiet restaurants along the river with tables under the trees.

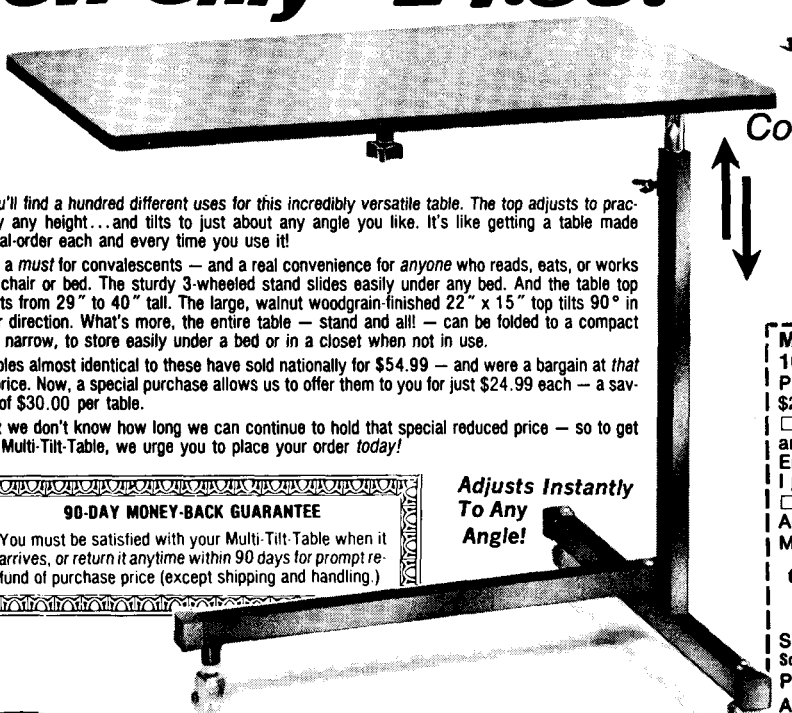
The Schnellenburg, across from the fair grounds, is the only place that really hangs over the storied river with tables on the terrace under the linden trees. The restaurant also maintains some 50 hotel rooms, some with Rhine views. Thankfully the architects of the fair grounds have elevated the fair's cafe restaurant where, taking a breather from business, one can sip Düsseldorf's special *altbier*, nibble on a potato pancake, and listen carefully for the call of the lorelei.

—Horace Sutton

So convenient in office, bedroom, den!

Versatile Multi-Tilt-Top Table! Now Only $24.99!





Comparable value $54.99

You'll find a hundred different uses for this incredibly versatile table. The top adjusts to practically any height... and tilts to just about any angle you like. It's like getting a table made special-order each and every time you use it!

It's a *must* for convalescents — and a real convenience for *anyone* who reads, eats, or works on a chair or bed. The sturdy 3-wheeled stand slides easily under any bed. And the table top adjusts from 29″ to 40″ tall. The large, walnut woodgrain-finished 22″ x 15″ top tilts 90° in either direction. What's more, the entire table — stand and all! — can be folded to a compact 2½″ narrow, to store easily under a bed or in a closet when not in use.

Tables almost identical to these have sold nationally for $54.99 — and were a bargain at *that* low price. Now, a special purchase allows us to offer them to you for just $24.99 each — a savings of $30.00 per table.

But we don't know how long we can continue to hold that special reduced price — so to get *your* Multi-Tilt-Table, we urge you to place your order *today!*

90-DAY MONEY-BACK GUARANTEE

You must be satisfied with your Multi-Tilt-Table when it arrives, or return it anytime within 90 days for prompt refund of purchase price (except shipping and handling.)

Adjusts Instantly To Any Angle!

Mass Marketing Assn., Dept. 151-43
10850 Riverside Dr., N. Hollywood, Ca. 91602

Please RUSH me _____ Tilt-Top Table(s) #99961 at just $24.99 purchase price plus $4.00 shipping and handling each.
☐ SAVE! Send TWO at just $39.99 plus $6.00 shipping and handling.
Enclosed is my ☐ check or ☐ money order for $_____
I prefer to charge my
☐ VISA ☐ Master Charge
Account Number _____
MC Interbank # _____ Card Expires _____

PHONE YOUR ORDER TOLL-FREE: If you have Master Charge, or Visa phone 1-800-327-2777 ext. 2 to order toll-free. (In Fla. 1-800-432-2766 ext. 2) 24 hrs. 7 days per wk.

Signature _____
Sorry, no C.O.D.'s (Ca. residents add sales tax.)
Print Name _____
Address _____
City _____ State _____ Zip _____

mass marketing Assn.
10850 Riverside Dr., Dept. 151-43
N. Hollywood, Ca. 91602

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted at the discretion of the publisher. Rates for insertions within a contract year (minimum ad, 10 words): 1 time, $2.50 per word; 3 times, $2.25 per word, per insertion; 6 times, $2.15 per word, per insertion; 12 times, $2.05 per word, per insertion; 24 times, $1.95 per word, per insertion. Box numbers, SR Box numbers and telephone numbers count as two words each. Names of cities and states count as one word each. No charge for zip codes. For advertisers using SR Box numbers, please include an additional $3.00 (domestic) or $5.00 (foreign) handling charge for forwarding service during a contract year. To avoid delay in publication, please include your permanent address, telephone number and sample, brochure or supportive literature about the product/service being advertised. Mention preferred issue date and suggested heading. Full payment must accompany order and be received by closing date (7th Wednesday prior to issue date). Send check or money order, made payable to Saturday Review, to Classified Department, Saturday Review, 1290 Avenue of the Americas, New York, N.Y. 10019. *Replies to SR Box numbers should be sent to the same address.*

NEW CLASSIFIED SECTIONS

ATTENTION BOOK PUBLISHERS

Try
Saturday Review's new section, entitled

BOOK NEWS

to promote your new titles!

For more details:
Nancy Milligan
Classified Advertising Mgr.
(212) 246-9700

PERSONALS

SLEEP LEARNING equipment, tapes, books, Alpha devices. Strange catalogue free. Autosuggestion, Box 24-W, Olympia, Wash. 98507.

TOP CASH PAID FOR LETTERS and documents of famous people. Immediate decision, immediate payment. Ask TODAY for free brochure, "How to Sell Your Autographs." Catalogues issued. Charles R. Hamilton, 25 East 77th St., N.Y.C., 10021. (212) 628-1666.

HANDWRITING ANALYSIS $25.00 by a graduate of the Graphology Workshop, The New School for Social Research. Mary L. Orloff, SR Box 2303.

LEARN 10 LANGUAGES A YEAR while striding for exercise. 200 Language Club, Box 1727, Beverly Hills, Calif. 90213.

MEXICO—RANCH HOTEL - in private valley, sunshine, swimming, massage, rest. Room and meals; $17.00. Brochure from APDO 1-1187S, Guadalajara, Mexico.

LETTERS OF AUTHORS, scientists, statesmen, musicians, military leaders, etc. bought, sold. Collections, single items. Catalogues issued. Kenneth Rendell, Inc., 154A Wells, Newton, Mass. 02159.

FREE BOOK. *Prophet Elijah Coming Before Christ.* Megiddo Mission, Dept. 14, 481 Thurston Road, Rochester, N. Y. 14619.

SINGLE BOOKLOVERS gets cultured, single, widowed or divorced persons acquainted. Nationwide. Established 1970. Write Box AE, Swarthmore, Pa. 19081.

HANDWRITING ANALYSIS IN DEPTH. $15. Elisabeth King, 121 Madison Ave., N.Y. 10016.

GAZEBO INFORMATION WANTED from anyone who has a gazebo or knows about gazebos. E. Taylor, 1084 Sterling Avenue, Berkeley, Calif. 94708.

DRUG ABUSE "What Every Parent Should Know About Drug Abuse". Detailed information on the drug scene and how to cope with it. $2.00 Stella Snow. P.O. Box 1802, Indio, Calif. 92201.

MEDITATION evokes New Age consciousness. First year bimonthly course free. MEDITATION, P.O. Box 566W, Ojai, Calif. 93023.

ATTENTION: Swashbucklers: A limited supply of swashes ready for immediate buckling. Dazzling variety of colors. Or send for tasteful, understated clear plastic model. Contact SR Box J.D.

REGRETTABLE COMPUTER ERROR has resulted in 75,000 razor blades with scalloped edges. Modest prize for best idea on possible usage. SR Box R.D.

HANG A POET. I'll handprint and frame your favorite poem. Brochure 25¢. SR Box 658.

FREE INTRODUCTIONS! Newsletter for literate singles. Free Details: Box 504-SR, Mendocino, Calif. 95460.

CONQUERING STRESS—Effective techniques for reducing tension in your life. Send $6 to Focus Enterprises, Box 488-A, Williamsville, N.Y. 14221.

NATURAL FIBER FABRICS, SPECIAL CLOTHES: CAROL BROWN'S garden-encircled home, Putney, Vt. 05346. Handkerchief linen ... noil silk ... finest shirtings ... Liberty ... textured naturals ... batiks ... prints. Bayeux Tapestry. AND fabulous *Irish tweeds, blankets, bedspreads.* Sherlock Holmes, other capes to order. SASE circular; specific requests get personal attention!

WOMAN STUDENT, 20, NATIVE OF FRANCE seeks mother's helper position. Room and board, no salary. Washington or Boston area. Would teach French. M. de Pierrebourg, Villa les Capucines, 3 rue Feine 14640 Villers-sur-mer, France.

MISEMPLOYED? Start a successful used book store! Details, SR Box 1009.

SALVETE MAGISTRI ET MAGISTRAE LINGUAE LATINI! The American Classical League and the National Junior Classical League announce the 980 National Latin Exam. For application/information write ACL/NJCL NLE, P.O. Box 95, Mt. Vernon, Va. 22121.

TALL HANDSOME WHITE MALE seeks challenging employment beginning 1/1/80. M.S. educated. Experienced Basketball Coach large university level. Will travel, especially abroad. SR Box 2493.

FOR THE COLLECTOR

OLD AND RARE MAPS AND PRINTS. Please state area of interest and send three stamps for lists. LANE'S, 107 Bryn Mawr Dr., S.E., Albuquerque, N. Mex. 87106.

ANTIQUES

ANTIQUE CHAIRS, four, c. 1830. From Liberty, London. Best offer plus shipping. Send $1.00 for photograph. SR Box 2492.

UNUSUAL GIFTS

T-SHIRTS FOR THE TIMES: "Having Abandoned My Search For Truth, I Am Now Looking For A Good Fantasy". Sizes XS/S/M/L/XL. Navy/white printing. $7.00 each ppd. Free Holiday Catalogue! White River Company, Dept. S10, 314 Broadway, Elmwood Park, N.J. 07407.

ALBERT SCHWEITZER 1980 Calendar with Erica Anderson photographs and Schweitzer quotations, $5.00. Available Albert Schweitzer Friendship House, Great Barrington, Mass. 01230.

DANCER'S COLLECTION. Christmas cards and gifts for dancers and budding dancers. Free brochure. P.O. Box 109, Dept. A, Princeton, N.J. 08540.

FREE GIFT CATALOGUE. ALVA HOUSE, 7700 Leesburg Pike, Suite 102 SR, Falls Church, Va. 22043.

CLASSIC NOTECARDS
New Expanded Free Catalog
Calligraphy
Music . . . Nature . . . Mechanics
SANDALS UNLIMITED DESIGNS
1951 Shattuck Avenue, Berkeley, CA 94704

GOURMET INTERESTS

"NIGHT OF KNIGHTS!"—MEDIEVAL FEAST—Party Plans: *Recipes—Games—Decor, Costume Suggestions. $4.50. New Ken Enterprises, P.O. Box 14603, Long Beach, Calif. 90803.

SMOKED SALMON 4# Whole—$27.50. Half—$15.00 postpaid. Free brochure of seafoods. HEGG & HEGG, Port Angeles, Wash. 98362.

DELICIOUS EUROPEAN CHRISTMAS FUDGE RECIPE. $1.00. B. Knapp, 480 24th N.E. #14, Salem, Oreg. 97301.

FAMOUS OLD GAZPACHO RECIPE. $1.00. SASE "Soup" Box 7231, Arlington, Va. 22207.

GAMES

CUSTOM CROSSWORDS! The absolutely unique tailor-made gift—reminiscent, humorous, kind, very special, in its own handsome, personalized folder. Write: CUSTOM CROSSWORDS, SR Odin House, Madison, Minn. 56256.

SERVICES

CUSTOM LANDSCAPING PROFESSIONALLY DESIGNED. Reasonable cost. Inquire: Susan Palm, 208 Ash, Ames, Iowa 50010.

MATURE, INTELLIGENT Cornell/Columbia writer/producer available house/apt. sitting. Randee Mia (212) 229-8972,3.

LITERARY SERVICES

RESEARCH, writing, translations, expertly done. All topics. Reasonable. Professional author. SR Box 644.

CREATIVE, IMAGINATIVE WRITER. Articles, novels, biographies. Bob Hogrogian. (201) 489-0637.

MANUSCRIPTS, REPORTS, Research writing. All subjects. Reasonable. Personalized. Confidential. Professional team! Research Unlimited, Box 300-S, Dayton, Wash. 99328.

PUBLISHED AUTHOR, write, rewrite, or from idea, outline, anything desired. Confidential. Box 337S, Atlantic Beach, N.Y. 11509.

MULTILINGUAL WRITER/TRANSLATOR: biographies, histories, science. Enthusiastic researcher. (416) 924-3280.

BOOK PUBLISHING—manuscripts and inquiries invited. Fiction, nonfiction and poetry. Free AUTHORS' GUIDE TO PUBLICATION. Write: Dorrance & Company, Dept. CA, 35 Cricket Terrace, Ardmore, Pa. 19003.

EDITING, REVISING, manuscript typing. Marye Myers, Box 1019, South Pasadena, Calif. 91030.

EDITOR, RETIRED, will make your manuscript speak English. Elegant. Scientific. Brooking Parsons Tatum, 477 Hidden Acres Road, Heraldsburg, Calif. 95448.

COLLEGE STUDENTS! Improve your grades. Send $1.00 for 356-page, collegiate research papers catalogue. Custom research also available. All subjects. Research Assistance, Box 25918RS, Los Angeles, Calif. 90025. (213) 477-8226.

BOOKPLATES

FREE color catalogue offers scores of hard-to-find home library accessories. Antioch Bookplate Company, Box 28BH, Yellow Springs, Ohio 45387

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKS

BOOKS SUPPLIED—Select Out-of-Print, Used, Fine, Scarce, Interesting. Send authors' names and titles wanted. Kendall Gaisser, Booksellers, 1242 Broadway, Toledo, Ohio 43609.

PUBLISHERS' OVERSTOCKS, BARGAIN BOOKS. 3,000 titles, all subjects! Free catalogue: Hamilton, 98-60 Clapboard, Danbury, Conn. 06810.

THE TIDAL PRESS - LIMITED AND TRADE EDITIONS. Poetry, fiction, children, adults. Designed, written with excellence in mind. FREE CATALOGUE: Cranberry Isles, Maine 04625.

GOOD USED BOOKS—WIDE VARIETY. Intelligent selection. Libraries buy regularly; you can too! History, fiction, social sciences, literature, miscellaneous subjects. Send dollar for listing of 20,000 titles & prices. Editions, Desk SR, Boiceville, N.Y. 12412.

MINIATURE BOOKS. Free catalogue. Mosaic Press, Dept. 48, 358 Oliver, Cincinnati, Ohio 45215.

FREE BOOK. *Prophet Elijah Coming Before Christ.* Megiddo Mission, Dept. 10, 481 Thurston Road, Rochester, N.Y. 14619.

SUZUKI BOOKS, Teaching Manuals, Music, Records. Catalogue Free. Ability Development, Box 887R, Athens, Ohio 45701.

PRÉCIS WRITING Junior and Senior Editions. High School students. Educational Publications, Dublin N.H. 03444.

AN INTERNATIONAL BEST SELLER FOR YOUR MUSIC LIBRARY
MYRA HESS—A PORTRAIT by Marian McKenna. Hamish Hamilton 319 pp $17.95. First biography of this century's foremost pianist. Delightfully entertaining **Piano Guild.** Perhaps the finest pianist of her time **Contemporary Keyboard.** A must for all music lovers **Clavier.**
Save by sending $15.95 ppd to
NIGERAM LTD Box 41065 Chicago Illinois 60641. IL. add 5% tax.

OUT-OF-PRINT BOOKS

LOOKING FOR A BOOK? Free search service if not in our large stock. Write: Q. M. Dabney & Co., Box 9883-W, Washington, D.C. 20015.

FREE SEARCH SERVICE and every book guaranteed. You name it—we find it! International Bookfinders, Inc., Box 1-SR, Pacific Palisades, Calif. 90272.

NAME THE BOOK—WE'LL GET IT! Free search service. Chicago Book Mart, Box 636B, Chicago Heights, Ill. 60411. Est. 1948.

WELCOME TO THE WORLD OF BOOK AUCTIONS. Bid by mail or attend. Sample catalogue free. Mention subject interests. LAZY DAY GALLERIES, 26 E. Mt. Pleasant Ave., Livingston, N.J. 07039.

WE SEARCH free for wanted books. Write: Smith's Books, Box 1737, Orleans, Mass. 02653.

PIANO INSTRUCTION

MONEYSAVER'S MONTHLY—Ten times per year, will save you money in so many ways. Sample $1. Subscription $8. Clear Mt. Enterprises, P.O. Box 767, Ogdensburg, N.Y. 13669.

PERIODICALS

KITCHEN TIMES, world's most widely read newsletter on food, written by fat little professional who knows way around. Witty, informative, unique. Special: twelve issues $5. Monthly. 185 Marlboro Street, Boston, Mass. 02116. Apt. S.

ART

ESKIMO ART QUARTERLY. Volume IV subscriptions now available. Auction prices, current market information. In-depth articles by professionals. Calendar of Events. Reviews. Heavily illustrated. Subscriptions $25. *Arts & Culture of the North,* Dept. R, 162 E. 80 St., N.Y.C. 10021.

POETRY

POETRY PUBLISHED FREE. Details free. Editor, Box 3455-S, Knoxville, Tenn. 37917.

COLOR SLIDES

ART—EDUCATIONAL—TRAVEL. 200,00 High Quality Individual or Sets with cassette. Samples—Listings $2. Visuals, Box 381215, Miami, Fla. 33138.

MUSICAL INSTRUMENTS

HARPSICHORDS, FORTEPIANOS, CLAVICHORDS, VIRGINALS. Kits and superb finished instruments. Catalogue free. Zuckermann Harpsichords Inc., Box 121-S, Stonington, Conn. 06378.

SPERRHAKE HARPSICHORDS, CLAVICHORDS. Robert S. Taylor, 8710 Garfield Street, Bethesda, Md. 20034.

RECORDERS—FINEST MAKES. Largest music selections. Please enclose one dollar with your request for our catalogues. RECORDER CENTER, Amenia, N.Y. 12501.

BURTON HARPSICHORDS, SPINETS, AND CLAVICHORDS—Professional instruments in kit form, from $195. For brochure, write Burton Harpsichords, 727 "R" Street, P.O. Box 80222S, Lincoln, Nebr. 68501.

NEUPERT HARPSICHORD, CLAVICHORDS. Oldest, finest. Catalogues from MAGNAMUSIC, Sharon, Conn. 06069.

FEDER HARPSICHORDS, CLAVICHORDS, VIRGINALS. Custom finished instruments and Authorized Agent ZUCKERMANN HARPSICHORDS KITS at factory direct prices. Chestnut Hill, Killingworth, Conn. 06417.

RECORDS AND TAPES

RECORD JACKETS. Replace old, torn, LP jackets with clean, glossy, pure white jackets. Plastic-lined inner sleeves, opera boxes, 78 sleeves, double jackets. CABCORS, Box 8212, Columbus, Ohio 43201.

SEND $3.98 - Six Bach Brandenburg Concerti - Pro Musica. Quality guaranteed - Free catalogue - CLASSICAL CASSETTE, Box 506 SR, Saddle River, N.J. 07458.

SCHOOLS

THE VERSHIRE SCHOOL. Co-ed secondary school combining scholarship, adventure, work, creativity. Staff backgrounds include Foreign Service, business, and Peace Corps. Blending Peace Corps approaches (field study Mexico and Europe), imagination with desirable traditional goals. Near Dartmouth. Magnificent thousand acres scenery. Fifty horses and indoor riding ring ... all very secondary to warm outstanding education. S. Ingham, Vershire, Vt. 05079. (802) 685-4547.

COLLEGES AND UNIVERSITIES

ADULT DEGREE PROGRAM for self-motivated adults. Two-week residences in Vermont alternate with 6-month home study projects under faculty supervision leading to fully accredited B.A. Also unusual Residential, Graduate and Teacher Certification programs available. Approved for payment of Veterans' benefits. Write Box S, A.D.P., Goddard College, Plainfield, Vt. 05667. Goddard College admits students without regard to race, color, nationality, sex or handicap.

PROFESSIONAL WRITING—M.A. plus Graduate Certificate in Professional Writing. Non-Fiction Writing, Writing for Organizations, Television Scripting, etc. Send for Catalogue; Professional Writing Program. Graduate School of Corporate & Political Communications, Fairfield University, Fairfield, Conn. 06430. Phone (203) 255-5411 (ext. 527).

COLLEGE STUDENTS! Improve your grades. Send $1.00 for 356-page, collegiate research papers catalogue. 10,250 available. RESEARCH ASSISTANCE, Box 25918R, Los Angeles, Calif. 90025. (213) 477-8226.

CAMPS

MUSIC/ARTS/SPORTS/NUTRITION: what a combination! Appel Farm Arts & Music Center, Elmer 18, N.J. 08318. (609) 358-2472. BROCHURE!

PIANO INSTRUCTION

INSPIRING, HIGHLY SUCCESSFUL piano instruction for adults and children by Viennese concert pianist in her East Side studio, New York City. (212) 988-9898.

STUDIES ABROAD

OXFORD THIS SPRING? Courses for credit. Oxford tutors. Semester, Year Abroad, January Term, Summer Sessions. Warnborough College, Oxford OX1 5ED, England.

LANGUAGE INSTRUCTION

WHICH IS THE BEST AND FASTEST WAY TO LEARN FRENCH? In a small town (not far from Paris) where almost no one speaks English, living with a local family and taking intensive small-group courses. Our programs run in cooperation with the Université de Caen are directed at English speaking people. If interested (and motivated) contact the French American Study Center, Manoir de Fauguernon, 14100 Lisieux.

LEARN SPOKEN SPANISH in Cuernavaca Language School. Five hours a day. Not more than four students per teacher. This unique program will enable you to speak correctly and fluently in your professional activities. Details: Apdo. 480, Cuernavaca, Mexico.

STUTTER? Lack confidence in your speaking ability? My double tape recorder method may help you. Write **Bernard Lee,** Box 211, Little Silver, N.J. 07739.

TRAVEL

ROAM THE WORLD by freighter. Deluxe accommodations. Cheaper than staying home! Freighters, 16309 Depot C19A, Flushing, N.Y. 11358.

EXTRAORDINARY SOUTH PACIFIC TRAVEL. Write GoodTravel Tours, 5332 College Avenue, Oakland, Calif. 94618.

SAN FRANCISCO'S COMFORTABLE CHEERFUL small hotel. Modest rates, kitchenettes, selected pets welcome. Near Union Square; cable cars. Beresford Arms, 701 Post Street 94109. (415) 673-2600.

THIS AD + $17.00 per person, double occupancy, entitles you to real value New York. Next time try CENTURY-PARAMOUNT HOTEL. 235 West 46th Street, N.Y.C. 10036, convenient theatres and everything; 650 rooms, with bath, TV, air conditioning. Singles-$30.00. Don't delay, reserve now. This is a "sleeper" in every sense.

CULTURAL AND WILDLIFE EXPEDITIONS: Tunisia, New Guinea, Afghanistan, Easter Island, Galapagos, Mongolia, Amazon, Patagonia, Antarctica, China. Small escorted groups. Society Expeditions, Dept. SR, Box 5088, University Station, Seattle, Wash. 98105.

GOING TO THE BRITISH ISLES? Our experience will help you enjoy all of Britain on any budget. Individual itineraries planned. Free brochure. InnerBritain, Inc., 3445 Wedgewood, Roanoke, Va. 24015.

TAKE A THRIFTTRIP to San Francisco. The Hotel Manx, located in the heart of the city, 350 feet from Union Square, offers cable cars at the door. World famous shops, fine restaurants and theatres nearby. Reasonable rates. Write for color brochure. Hotel Manx, 225 Powell Street, San Francisco, Calif. 94102. (415) 421-7070.

VACATIONS

200-YEAR OLD SPANISH RANCH. Unexcelled riding, great birding, delightful dining, sunshine, quiet. Open year-round. Rancho de la Osa, Sasabe, Ariz. 85633.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CARIBBEAN SEA EFFICIENCIES: 6 nights double $192 or $216; triple $234 or $288; quad. $264 or $312 Absolutely Smashing Family Vacationing. CARIBEPLAYA, Guardarraya, Puerto Rico 00723.

AN IMPOSSIBLY ROMANTIC private island paradise, in the Grenadines, with beach, pool, tennis, sailing and snorkeling. Limited to 50 guests. Brochure. YOUNG ISLAND, 315 E. 72 St., N.Y.C. 10021.

PARADOR MARTORELL, inn, swim, relax by famous Luquillo Beach, Puerto Rico 00673.

TOBAGO COTTAGES—All sizes, locations, and rental rates. Cottage Owners Association, Box 194, Tobago, W.I.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street, San Francisco 94102.

UNSPOILED ANGUILLA (snorkeling, tennis). RENDEZVOUS BAY HOTEL (reasonable). Brochure. SR Box 1053.

ENJOY ACTIVE WINTER! Southeastern Arizona sun warms you for natural living, birding, hiking, much more! Free, illustrated brochure - Cave Creek Ranch, Box F-6, Portal, Ariz. 85632.

SHENANDOAH VALLEY FARM. Beautiful, serene, secluded. Cottages. Dixons, McGaheysville, Va. 22840.

WHY LIVE IN SAN MIGUEL? Maids, cooks $4.00 day. Gasoline 45¢ gal. Mild temp.-low humidity. No air conditioning, or central heating required. American colony, cultural activities. Health spas, hot springs. Interested? Write APDO 480, San Miguel de Allende, Gto. Mexico.

RETIREMENT LIVING

FOR THE YOUNG AT HEART: Pennswood Village, Bucks County, Pennsylvania, is a Quaker-directed, non-profit community offering lifetime residential and medical care to 65's and older of any race, religion or national origin. Apartments available in some categories; present entry fees guaranteed to occupants at opening 1980. Unique opportunity to share activities and interests with students and faculty on adjacent 265-acre campus of George School, well-known Quaker boarding school. For information call or write Pennswood Village, Box T-26, George School, Newtown, Pa. 18940; (215) 968-9110.

UNIQUE VILLAGE - live independently, inexpensively. Ranch house only $75 monthly, or $7,500 life lease, plus improvement charges, modest monthly fees. Apartments too. Bristol Village, Waverly, Ohio 45690.

APARTMENTS FOR RENT

OAK PARK—the unique Chicago suburb famous for its Frank Lloyd Wright architecture and diverse population. Free apartment referral agency helps you find the perfect place! Just 12 minutes from Chicago's Loop by public transportation. Excellent schools, day care, year-round recreation. Ms. Wright, Oak Park Housing Center, 1041 South Blvd., Oak Park, Ill. 60302. (312) 848-7150.

ITHACA, N.Y. Walk to Cornell campus for lectures, concerts. Fairview Heights ... a new environment for living designed by Marcel Breuer. Write to Fairview Associates, 100 Fairview Square, Ithaca, N.Y. 14850, or call Mr. Sullivan, (607) AR 2-3420.

HOUSES FOR EXCHANGE

BEAT INFLATION WITH HOME EXCHANGE. Delta International, P.O. Box 201S. Carlsbad, N. Mex. 88220.

HOUSES FOR RENT

DELUXE SKI CABIN - 22 miles north of Durango, Colorado, 7 minutes from Purgatory ski area. Sleeps 5, 2 full bathrooms, completely furnished. Indicate dates. Jack M. Doyle Advertising, Inc., 305 W. Broadway, Louisville, Ky. 40202. (502) 583-3816.

NEAR SALZBURG, AUSTRIA—Chalet, Long-term economy plan—Altmuenster, Traunsee: Sattler. (614) 446-4885.

MEDITERRANEAN COAST. Small XII château. Beautiful situation. 4 bedrooms. 3 bathrooms. Central heating. Excellent maid. Large library. Suitable author or sabbatical. Available from October. Lady COCHRANE, VIEUX CHATEAU. BORMES-les-MIMOSAS. VAR. 83230. FRANCE.

LOVELY, COMPLETELY FURNISHED two bedroom, two bathroom, two patio house. One acre. Foot Superstition Mt. Winter lease. $450 month. (314) 725-5038.

FRANCE - outside Geneva. 4-bedroom furnished house. Picturesque lakeside village, splendid views. Access skiing. Reasonable. (215) 968-3270.

SUNNY NEW MEXICO: restored adobe, shady yard, fireplace, two bedrooms, walking distance city center, separate apartment for servant or sublet. Available to retired single/couple. $350/month. Deposit. Hernández, Box 3196, Las Cruces 88003.

PROPERTY AVAILABLE

GOVERNMENT LANDS ... FROM $7.50 ACRE! Homesites, farming, vacationing, investment opportunities! "Government Land Buyer's Guide" plus nationwide listings—$2.00. SURPLUS LANDS, Box 19107-MV, Washington, D.C. 20036.

BIG ... FREE ... FALL CATALOGUE! Over 2,600 top values coast to coast! UNITED FARM AGENCY, 612-UR West 47th, Kansas City, Mo. 64112.

EMPLOYMENT OPPORTUNITIES

OVERSEAS JOBS - Now Hiring! 68 Countries. All occupations. Big pay. Free transportation. Tax benefits. Latest Computerized reports $1.00. Jobworld, Box 645-W, Union City, Calif. 94587.

AUSTRALIA - NEW ZEALAND WANT YOU!!! All occupations. Big pay. Free transportation. Terrific opportunities. Guidebook, latest listings $2.00. AUSTCO, Box 4116-W, Hayward 94540.

EMPLOYMENT!!! U.S.!! Foreign! Skilled, Unskilled, Equal Opportunity. All Fields. Directory, Application, Resume Instructions $3.00. National, 940-SR Bender Building, Washington, D.C. 20036.

OVERSEAS EMPLOYMENT—$10,000-$50,000+. Free Information! Employment International, Box 29217-MV, Indianapolis, Ind. 46229.

EDUCATORS: Get first choice of jobs in education, business, government. Free information!! Oxford Associates—Box 5529W, Washington, D.C. 20016.

OVERSEAS—ALL OCCUPATIONS! Worldwide Directory and complete information—$2.00. Opportunities, Box 19107-MV, Washington, D.C. 20036.

PARTTIME PIECE WORK. Webster, America's foremost dictionary company needs home workers to update local mailing lists. All ages, experience unnecessary. Send name, address, phone number to Webster, 175 5th Ave., Suite 1101-35(B), New York, N.Y. 10010.

BUSINESS OPPORTUNITIES

INTERESTED IN OWNING A FRANCHISE?—business of your own, or full or part time money making opportunities? Find out what's available. Send name, for FREE 5 month subscription to Opportunity Magazine, Dept. 369, 6 N. Michigan, Chicago 60602.

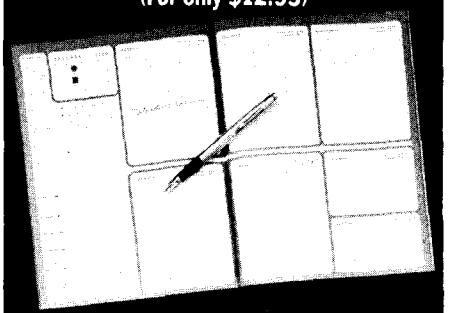
HOW TO MAKE MONEY writing short paragraphs. Information free. Barrett, Dept. C310T, 8 South Michigan, Chicago, Ill. 60603.

GOVERNMENT SURPLUS

J-E-E-P-S ... !! $59.30!! ... CARS ... !! ... $33.50!! ... !! 450,000 ITEMS!! ... !! GOVERNMENT SURPLUS!! ... !! MOST COMPREHENSIVE DIRECTORY AVAILABLE tells how, where to buy!! ... !!YOUR AREA!! ... !! $2.00!! ... !! MONEYBACK GUARANTEE!! ... "Government Information Services," Department P-69, Box 99249, San Francisco, Calif. 94109.

THE FUTURE IS YOURS

(For only $12.95)



Act now and you can have your Saturday Review Executive Desk Diary, handsomely imprinted with its owner's name, delivered in time for Christmas. It's a gift friends will thank you for year round.

Special features:

●

Handsome library-padded covers; Size 7½" x 10"

●

An eleven-page guidebook to 30 U.S. cities

●

World and U.S. maps in full color

●

How-to-sections on first aid, foreign exchange rates, card games, selecting wines, and counting calories

●

Listings of postage, telegraph, cable, and long distance telephone rates

To: SATURDAY REVIEW DIARY
1290 Avenue of the Americas
New York, N.Y. 10019

☐ Yes please! Send me _____ copies of the **Saturday Review Executive Desk Diary** at $12.95 each. (Order 4 or more copies and SR will pay postage and handling charges.)

☐ For 90 cents per line, I would like the following initials or name(s) imprinted on my **Saturday Review Executive Desk Diary.**

My check or money order enclosed:

_____Diaries at $12.95 each ..... $_____
_____Lines of imprinting 90 cents per line ..... $_____
_____New York residents tax at $1.09 per book ..... $_____
_____Postage and handling at $1.00 per book ..... $_____

TOTAL ENCLOSED $_____

Name _____

Address _____

City _____

State _____ Zip _____

10/27

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Calligraphers Engagement Calendar

QUOTES FROM SHAKESPEARE

One of the year's most distinctive gifts, the 1980 Calligraphers Engagement Calendar contains 62 beautiful plates suitable for framing—quotations from Shakespeare exquisitely rendered by some of the world's finest calligraphers.

Each calendar is individually packaged in a protective gift box ready for mailing. $8.95

At bookstores or send your check to

TAPLINGER PUBLISHING CO.

200 Park Avenue South, New York, N.Y. 10003.

THE BOSTON INTERNATIONAL ANTIQUARIAN BOOK FAIR

COPLEY PLAZA HOTEL

NOV. 9, 10, 11, 1979

OVER 100 ANTIQUARIAN DEALERS . . . from the U.S. and overseas exhibiting rare books, manuscripts, fine bindings, autographs, maps & prints

If You Love Words,

you'll love **VERBATIM**, The Language Quarterly dealing with all aspects of language. Send $5.00 (U.S.) or $5.50 (elsewhere) for a 1-year subscription, starting with the current issue. Money back if not pleased. Allow 6 weeks.

VERBATIM POST OFFICE BOX 668 BX ESSEX, CT. 06426 U.S.A.

PLEASE READ THIS IMPORTANT MESSAGE . . .

Dear S.R. Subscriber:

From time to time, we have made the S.R. mailing list available to outside companies who wish to send our subscribers promotional material about our products. We supply these firms with names and addresses only.

These are reputable companies. Before they mail to any of our customers, we make certain their promotional material meets the high standards of Saturday Review and their product and/or service is appropriate for our subscribers. In the past, promotions have included mailings on books, magazines, and recordings.

Most people look forward to finding these interesting offers in their mail box. They find them informative and useful. And, there is never a risk or obligation.

However, some people may not wish to receive these offers. It has always been our policy to remove their names from the list going to outside companies. If you wish to have your name removed from these lists, and not receive further offers, please write to Saturday Review directly. Simply include a recent S.R. mailing label and a short note requesting the removal of your name from all outside promotion mailings.

WRITE TO:
SATURDAY REVIEW
P.O. Box 10010
Des Moines, Iowa 50340

PUZZLES

Literary Crypt No. 141

MEZZO VEQUNURY EBR ENN ENUJR: RTRBO DIMEZZO VEQUNO UY DIMEZZO UI UPY SKI KEO.

NRS PSNYPSO

Wit Twister No. 153

Edited by Arthur Swan

The object of the game is to complete the poem by thinking of one word whose letters, when rearranged, will yield the appropriate word for each series of blanks. Each dash with a blank corresponds to a letter of the word.

Drab sparrows, Nature's ____ ____, sift and sort
Through refuse near the ____ ____ farmer's swine,
And, from the ____ ____ ____ ____ ____ ____, filch the ox's ort
Till, bolder, they seek markets by the Rhein. A.S.

Answers next issue

OCTOBER 13 ANSWERS

Literary Crypt No. 140

There are two ways of spreading light: to be the candle or the mirror that reflects it.

Edith Wharton

Wit Twister No. 152

supersonic, percussion, croupiness

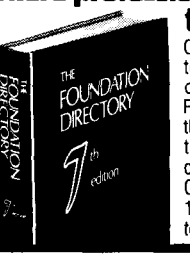
Middleton Double-Crostic No. 181

(JAMES C.) HUMES: (HOW TO) BE A VERY IMPORTANT PERSON

Museums serve nearly as much wine and cheese as art galleries and . . . if you are lucky you may find yourself some evening chatting with an up-and-coming anthropologist about the latest Pleistocene digs.

Which beats hell out of the movies.

Where professional fund-raisers turn for advice.



Complete, accurate and up-to-date, the seventh edition of *THE FOUNDATION DIRECTORY* has the facts on more than 3,000 foundations. Get the details in our free brochure. Write to Dept. 58A, Columbia University Press, 136 South Broadway, Irvington, N.Y. 10533

TOM MIDDLETON'S brow-furrowers can GENERATE enough POWER to fill your "THINK-TANK" without consuming anything but AUTOCHTHONOUS ENTHUSIASM! CONSERVE ENERGY!

Use coupon power to bring your copy of SIMON AND SCHUSTER'S **CROSTICS 81**

To Your Bookseller, or
SATURDAY REVIEW
Dept. SS
1290 Avenue of the Americas
New York, N.Y. 10019

Please send me _____ copy (copies) of Simon and Schuster CROSTICS 81 (24793). I enclose $2.95 per copy, plus applicable sales tax, plus 50¢ for handling and postage. Add 10¢ postage for each additional copy.

Name _____

Address _____

City _____ State _____ Zip _____

I missed the previous collections. Please also send

☐ CROSTICS 80 (24412) $2.95
☐ CROSTICS 79 (23021) $2.95

Please allow 4 weeks for processing and delivery.

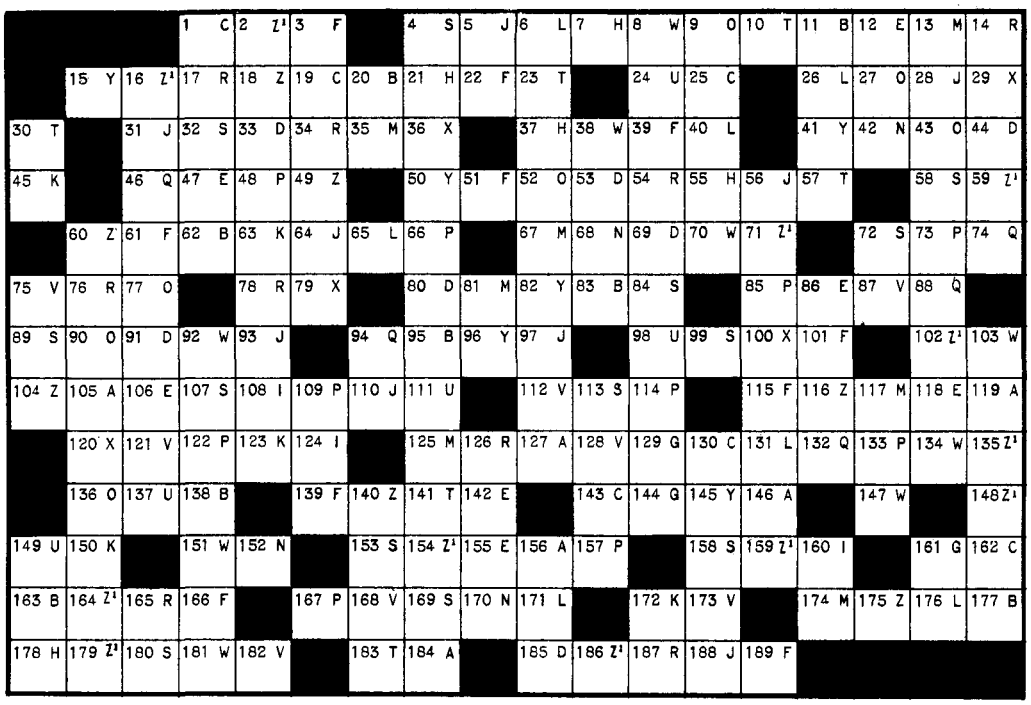
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DOUBLE-CROSTIC NO. 182

by Thomas H. Middleton

Instructions:
If you've never solved one of these puzzles, it will probably look much more difficult than it actually is. If you can answer only a few of the WORDS correctly, you're on your way to solving the puzzle. Fill in the numbered blanks of all the WORDS you can guess and write the letter of each numbered blank in its correspondingly numbered square in the diagram. The letters printed in the upper-right-hand corners of the squares indicate from what WORD a particular square's letter comes.
The diagram, when filled in, should read as a quotation from a published work. The dark squares are the spaces between words. If there is no dark square at the end of a line, a word may carry over to the line below.
The first letter of each WORD, reading down, will spell the name of the author and the title of the work from which the quotation is taken.
You should find yourself seeing words and phrases taking form in the diagram; so you can work back and forth, from WORDS to diagram and from diagram to WORDS, until the diagram is filled in.

Answer to Double-Crostic No. 181 appears on page 58.



CLUES	WORDS
A. Captain of the Taphians, in the *Odyssey*	105 119 127 146 156 184
B. Evergreen plant of Eurasia and northern Africa having dark green foliage (2 wds.)	11 20 62 83 95 138 163 177
C. Irascible; precarious	1 19 130 143 162 25
D. Dupe, tool (comp.)	53 69 80 91 185 33 44
E. Accelerates	47 86 106 118 142 155 12
F. All over	22 39 51 61 101 115 139 166 189 3
G. River of south France, flowing west to the Garonne	129 144 161
H. Oblivion	178 7 21 37 55
I. Hindered, impeded, as in tennis	108 124 160
J. Carries through by skillful contrivance	188 5 31 64 97 110 28 56 93
K. Be frugal; amount of work	123 150 172 45 63
L. That has recently spawned and so become of inferior food value (of fish)	131 171 176 6 26 40 65
M. Dense growth of shrubs or small trees	67 81 117 125 174 13 35
N. Weight	42 68 152 170
O. Large two-handled storage jar of Greek and Roman antiquity	52 136 9 27 43 77 90
P. 1942 film with Bette Davis and Paul Henreid (2 wds.)	114 122 167 109 133 157 48 66 73 85
Q. Dutch painter (1617–92; "Interior of a Gothic Church")	94 132 46 74 88
R. Property, dominium	126 187 34 76 165 14 54 78 17
S. Dressing gown for Jean-Pierre (comp.)	169 58 72 84 180 4 89 99 113 153 158 32 107
T. Several, sundry	23 183 141 30 10 57
U. Wooden shoe	111 137 24 149 98
V. Odd fancy; quirky notion	128 87 168 75 112 121 182 173
W. Alaskan seaport	38 134 70 103 151 8 147 181 92
X. Snug retreats	79 100 29 120 36
Y. Ancient Thracian town on the Hellespont	15 96 41 50 82 145
Z. Seaport in north Belgium	140 175 49 60 104 116 18
Z¹. "His ___ well sav'd a world too wide/For his shrunk shank" (2 wds., *As You Like It*)	164 154 159 102 71 59 16 148 2 186 135 179

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Fear of Dearth

I HATE JOGGING. Every dawn, as I thud around New York City's Central Park reservoir, I am reminded of how much I hate it. It's so tedious. Some claim jogging is thought conducive; others insist the scenery relieves the monotony. For me, the pace is wrong for contemplation of either ideas or vistas. While jogging, all I can think about is jogging—or nothing. One advantage of jogging around a reservoir is that there's no dry shortcut home.

From the listless looks of some fellow trotters, I gather I am not alone in my unenthusiasm: Bill-paying, it seems, would be about as diverting. Nonetheless, we continue to jog; more, we continue to *choose* to jog. From a practically infinite array of opportunities, we select one that we don't enjoy and can't wait to have done with. Why?

For any trend, there are as many reasons as there are participants. This person runs to lower his blood pressure. That person runs to escape the telephone or a cranky spouse or a filthy household. Another person runs to avoid doing anything else, to dodge a decision about how to lead his life or a realization that his life is leading nowhere. Each of us has his carrot and stick. In my case, the stick is my slackening physical condition, which keeps me from beating opponents at tennis whom I overwhelmed two years ago. My carrot is to win.

Beyond these disparate reasons, however, lies a deeper cause. It is no accident that now, in the last third of the 20th century, personal fitness and health have suddenly become a popular obsession. True, modern man likes to feel good, but that hardly distinguishes him from his predecessors.

With zany myopia, economists like to claim that the deeper cause of everything is economic. Delightfully, there seems no marketplace explanation for jogging. True, jogging is cheap, but then not jogging is cheaper. And the scant and skimpy equipment which jogging demands must make it a marketer's least favored form of recreation.

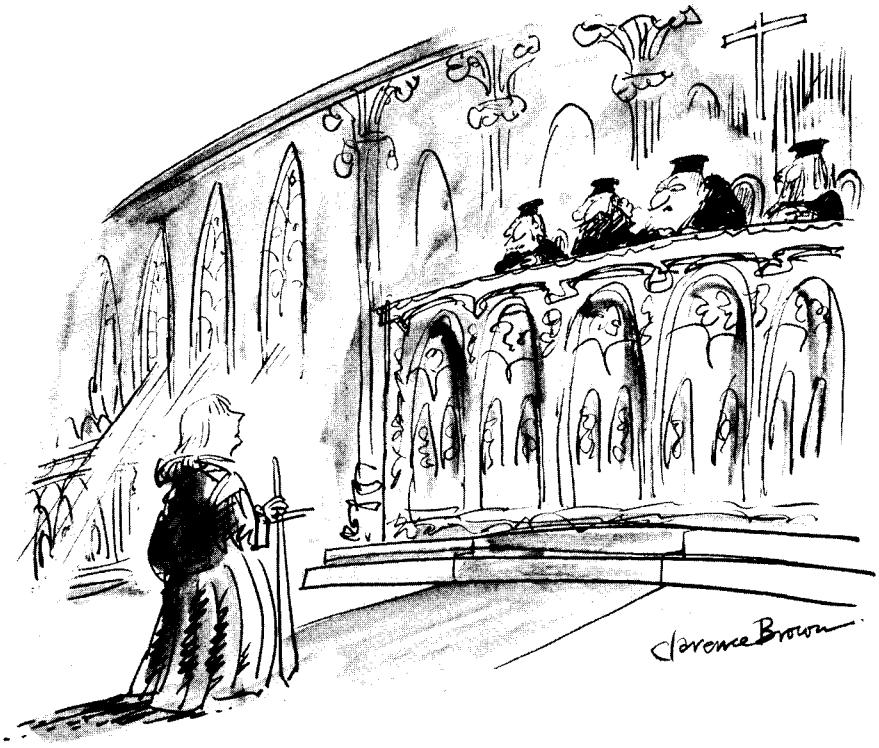
Some scout-masterish philosophers argue that the appeal of jogging and other body-maintenance programs is the discipline they afford. We live in a world in which individuals have fewer and fewer obligations. The work week has shrunk. Weekend worship is less compulsory. Technology gives us more free time. Satisfactorily filling free time requires imagination and effort. Freedom is a wide and risky river; it can drown the person who does not know how to swim across it. The more obligations one takes on, the more time one occupies, the less threat freedom poses. Jogging can become an instant obligation. For a portion of his day, the jogger is not his own man; he is obedient to a regimen he has accepted.

Theologists may take the argument one step further. It is our modern irreligion, our lack of confidence in any hereafter, that makes us anxious to stretch our mortal stay as long as possible. We run, as the saying goes, for our lives, hounded by the suspicion that these are the only lives we are likely to enjoy.

All of these theorists seem to me more or less right. As the growth of cults and charismatic religions and the resurgence of enthusiasm for the military draft suggest, we do crave commitment. And who can doubt, watching so many middle-aged and older persons torturing themselves in the name of fitness, that we are unreconciled to death, more so perhaps than any generation in modern memory?

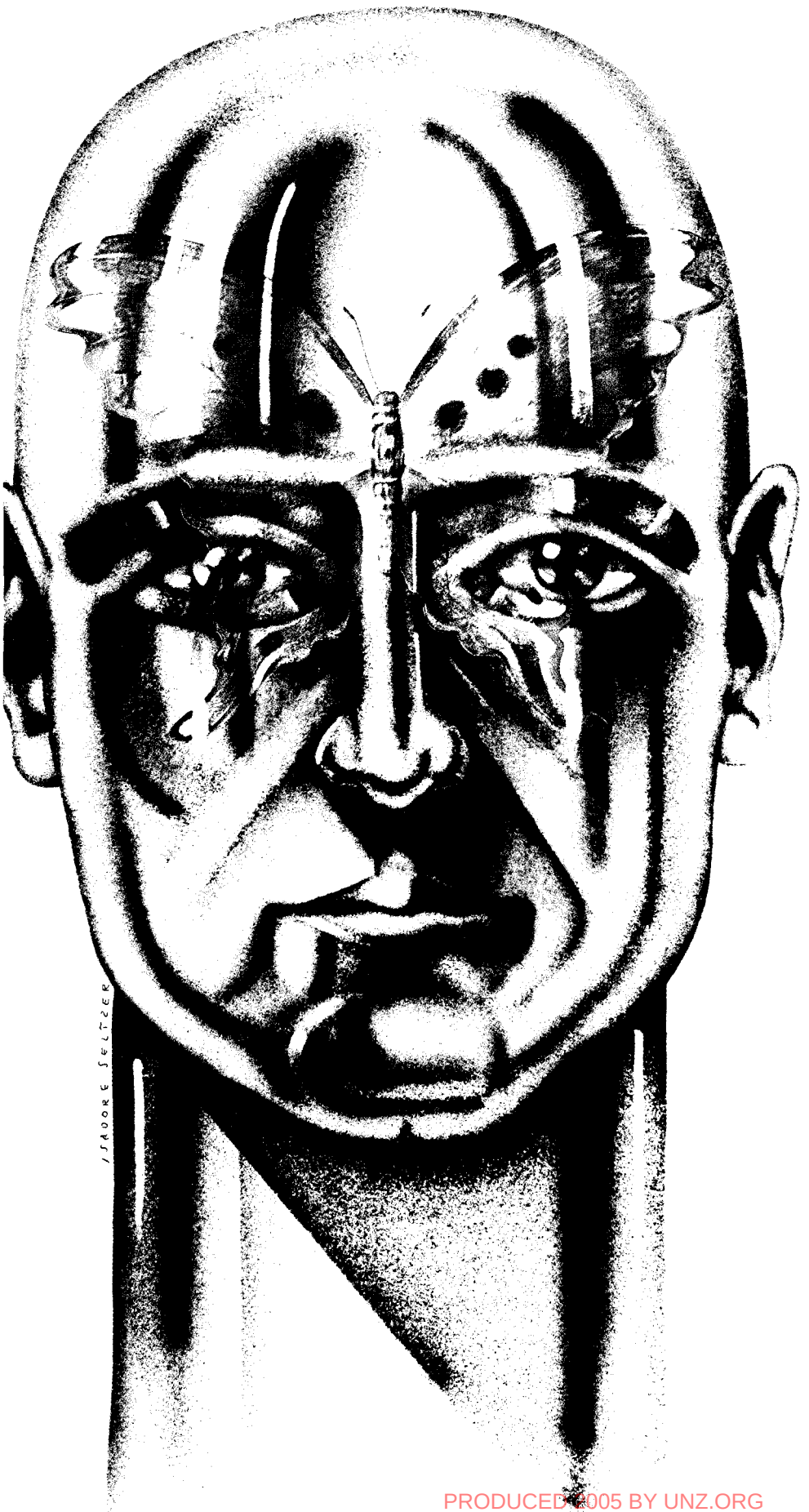
But I have a hunch there's a further explanation of our obsession with exercise. I suspect that what motivates us even more than a fear of death is a fear of dearth. Our era is the first to anticipate the eventual depletion of all natural resources. We see wilderness shrinking; rivers losing their capacity to sustain life; the air, even the stratosphere, being loaded with potentially deadly junk. We see the irreplaceable being squandered, and in the depths of our consciousness we are fearful that we are creating an uninhabitable world. We feel more or less helpless and yet, at the same time, desirous to protect what resources we can. We recycle soda bottles and restore old buildings and protect our nearest natural resource—our physical health—in the almost superstitious hope that such small gestures will help save an earth that we are blighting. Jogging becomes a sort of penance for our sins of gluttony, greed, and waste. Like a hairshirt or a bed of nails, the more one hates it, the more virtuous it makes one feel.

That is why *we* jog. Why *I* jog is to win at tennis. **—Carll Tucker**



"Now, Joan, what's all this about your hearing voiceovers?"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The pace of change is becoming even faster, now that the era of cheap and plentiful energy has ended. But that doesn't mean the future has to be a shock.

Most Americans have never feared the future. Because we've discovered that challenge stimulates invention and imagination, and incubates a thousand bright and complex new ideas. Ideas to transform America into the balanced society of the future —where growth and the environment are seen not as enemies but as the dual face of one national purpose.

Finding that balance will be the most arduous stage of the transformation.

That's why we've stressed the need for debate and compromise as America weighs its environmental and energy needs. And why we joined vigorously in the debate ourselves.

We've called for reasonable balance between clean air and decent jobs, between wilderness and resource development, between energy sources for now and alternative sources for the future.

America will need every one of its abundant forms of energy to keep tomorrow bright. Whatever the complexities it may bring.

Mobil®

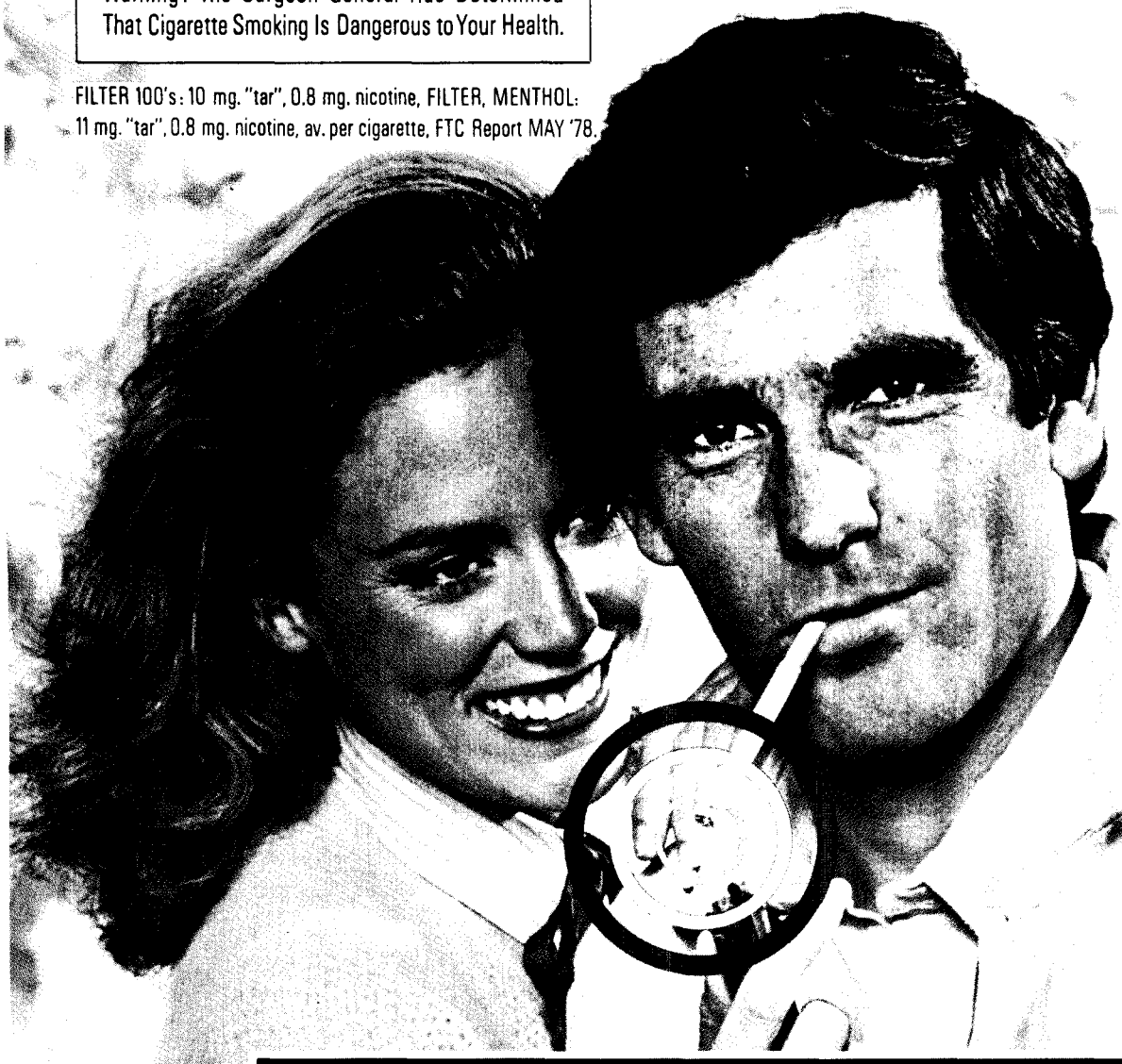
Speaking out for tomorrow...today

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

© 1979 R. J. REYNOLDS TOBACCO CO

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

FILTER 100's: 10 mg. "tar", 0.8 mg. nicotine, FILTER, MENTHOL: 11 mg. "tar", 0.8 mg. nicotine, av. per cigarette, FTC Report MAY '78.



The Vantage Point
Where great taste and low tar meet.

Great taste once belonged only to high tar cigarettes. Not any more. The secret? The specially designed Vantage filter works together with our rich "Flavor Impact"™ tobacco blend to deliver satisfying flavor in every puff. That's Vantage. Low tar with a uniquely satisfying taste. And that's the point.

Regular, Menthol and Vantage 100's

PRODUCED 2005 BY SNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED